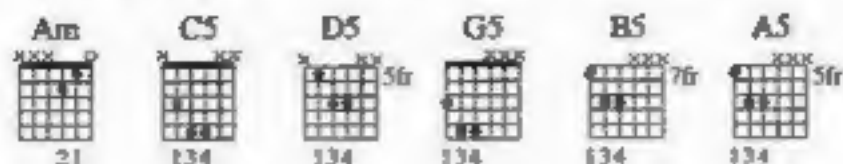


# Prelude 3.0

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



## Intro

Moderately  $\text{♩} = 91$  ( $\text{♩} = \text{♩} \text{♩}$ )

Gtr. 1 (dist.) A5 Rhy. Fig. 1 C5 D5

w/ step flanger & noise gate

TAB

Gtr. 2 (dist.) Rhy. Fig. 3

\*Bm Am C5 D5 Bm

w/ wah-wah

Gtr. 1 End Rhy. Fig. 1

\*Chord symbols reflect overall harmony.

Gtr. 3 Am C5 D5

(clean) RHY A

let ring

Gtr. 2 End Rhy. Fig. 2

Gtr. 3 B5 End Riff A A5 C5 D5 B5

let ring -----

0 1 2 1 2 1 2 1 2

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Riff A (2 times)

A5 C5 D5 B5

I. I don't know why I nev-er told you. And

A5 C5 D5 Bm

I don't know why I nev-er tried.

Gtr. 2: w/ Rhy. Fig. 2

Am Gtr. 3 tacet C5 D5

When we shed these bit-ter skins a - gain,

Gtr. 4 (slight dist.) RIFF B

*mf* w/ slide

14 12 9 7 5 5 4

Gtr. 5 (dist.)

*mf* w/ heavy chorus

5 5 7 5 5 5 7 5

\*Sung behind the beat.

The musical score is arranged in three systems. The first system features the vocal melody for the chorus, with lyrics "life and now it's o-ver," and guitar parts for Gtr. 3 (tacet), Gtr. 6 (dist.), and Gtr. 5. The second system continues the vocal melody with the lyrics "let ring" and includes guitar parts for Gtr. 7 (dist.) and Gtr. 5 (divisi). The third system shows the instrumental guitar parts for Gtr. 3 and Gtr. 8 (dist.), with rhythmic notation and fingerings indicated below the staves.

Qtr. 5 tacet

G5 B5 G5 A5

End Rhy. Fig. 3

Qtrs. 6 & 8: w/ Rhy. Figs. 3 & 3A (2 times)

Qtr. 7: w/ Riff C (2 times)

C5

D5

Now it's o ver.

Qtr. 7

End Riff C

let ring

13

12

14

13

12

14

Qtr. 8

End Rhy. Fig. 3A

10

10

10

10

10

10

10

To Coda

G5 B5 G5 A5

C5 D5

G5 B5 G5 A5

Now it's o

ver.

Now it's o

C5 D5

Qtr. 6

G5 B5 G5 A5

ver.

Qtr. 7

let ring

let ring

\*w/ DigiTech Whammy Pedal

12

12

16

13

12

14

13

12

14

13

12

14

13

12

14

\*Set for 1 octave below when depressed.

Qtr. 8

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10

10



Gr. 1: w/ Rhy. Fig. 1 (4 times)  
Gr. 3: w/ Riff A (2 times)  
Gtrs. 6, 7 & 8 tacet

2. I \_\_\_\_\_ don't know \_\_\_\_\_ why you nev - er asked me. \_\_\_\_\_

B5 A5 C5 D5

And I \_\_\_\_\_ don't know \_\_\_\_\_ why you nev - er

D5 Gr. 2: w/ Rhy. Fig. 2 Bm Am Gr. 3:  C5 Gr. 3 tacet

cared. When \_\_\_\_\_ we hide \_\_\_\_\_ these \_\_\_\_\_ lit - tle

Gr. 5

D5 Bm Am

sins \_\_\_\_\_ a - gain, \_\_\_\_\_ (Sins \_\_\_\_\_ a - gain.) \_\_\_\_\_ all \_\_\_\_\_ the

Gr. 5

C5 D5 B5 D.S. al Coda

rea - sons have to die. \_\_\_\_\_ But now it's a - ver. \_\_\_\_\_

**Coda**

Gtr. 8: w. Rhy. Fig. 3A (4 times)

C5 D5

Gtr. 6

G5 B5 G5 A5

(cont. in notation)

ver. *And now it's o*

Gtr. 7

let ring

14 12 12 16 14 18 12 14 13 12 14

Gtr. 7: w/ Rhy. Fig. 3 (3 times)

C5 D5

G5 B5 G5 A5

ver. *And now it's o*

RHY D

Gtr. 9 (dist.)

End RHY D

Gtr. 6

Gtr. 6: w/ Rhy. Fig. 3 (2 times)

Gtr. 9: w/ RHY D (2 times)

C5 D5

G5 B5 G5 A5

ver. *And now it's o*

C5 D5

G5 B5 G5 A5

ver. *And now it's o*

\*Gtrs. 6 & 7

(Gtr. 7, cont. in notation)

ver. \_\_\_\_\_ No. \_\_\_\_\_ No. \_\_\_\_\_

Gtr. 9

let ring

Gtr. 8

\*Composite arrangement

Segue to "The Blister Exists"

Outro  
Free time

Gtr. 6

A5

(cont. in notation)

No. \_\_\_\_\_ No. \_\_\_\_\_ No. \_\_\_\_\_

Gtr. 7

fdbk.

Gtr. 8

Gtr. 8

Gtr. 6  
divisi

Gtr. 9

Harm.

\*P. 5.

\*Hold strings to frets with edge of pick while sliding.

# The Blister Exists

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



Drop D tuning, down 1 1/2 steps:  
(low to high) B-B-B-E-G#-Cs

## Intro

Very fast ♩ = 192

Gr. 1 (dist.) Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gr. 2 (dist.) Riff A End Riff A

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

TAB

\*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (2 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 N.C. Gtr. 1 tacet D5 Eb5 D5 Eb5

One, two, three.

Gtrs. 1 & 2 Gtr. 2 Riff B Gtrs. 1 & 2

P.M. -4 P.M. -4 P.M. P.M. -4 P.M.

TAB





verse

D5 Eb5 D5 Eb5

1. Bones in the wa - ter and dust in my lungs, ab

Gtr. 1 RHT D

15 15 15 15 15 15 15 15 11 11 15 13 15 15 14 12

Gtr. 2 RHT D1

P.M. P.M. P.M. P.M.

D5 Eb5 D5 Eb5 D5 Eb5

sorb - ing ar - cha - ic like a sponge. The ul - ti - mate way is the

End RHT D

13 13 13 13 13 13 12 12 12 12 12 12 15 15 16 15 15 16 12 14 15 15 13 15 11 11 15 13 15 16 14 12

End RHT D1

P.M. P.M. P.M. P.M.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

way you con - trol. but can you stay if you de - tach your soul? Bur - y the pres - ent and

Squeeze out the past the ones you en dear to nev er last

D5 Eb5 D5 Eb5 D5 Eb5

Chem i cal burns and the ap i cal is tic. I'm just an oth er hard line

# Pre-Chorus

Half-time feel

Gtr. 1 & 2 w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

pseu do sta on tic Can you fee this?

Gtr 1

\*grad bend 1/2 steady gliss

\*Pick (distorts) down while bending

Gtr 2

P.M. 4 P.M. 4

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

(Can you feel this? I'm dy ing to feel this. I'm dy ing to feel this.

End half-time feel

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

Can you fee this? Can you feel this? Ah.

Verse  
Gtr 1: w/ Riff D (1st 3 meas.)

D5 NC

2 Blood on the pa - per and skin on my teeth. try - ing to con - trol to what's...

Gtr 2

Gtr 1: w/ Riff B (2 times)  
Gtr 2: w/ Riff D (2 34 times)

Eb5 F5 Eb5 AS D5 Eb5 D5 Eb5

he neath. To find the time is to miss the mo - men - tum.

Gtr 1

Gtr 2

grad bend

15 16 16

1 3 1 10 12

D5 Eb5 D5 Eb5 D5 Eb5

You learn the les - sons and im - me - di - ately for - get them Au - to - mat - ic and out

D5 Eb5 D5 Eb5 D5 Eb5

of my reach. Con - sult all the waste to find the key

Gtr w/ Riff D 1st 3 meas

D5 Eb5 D5 Eb5 D5 Eb5

Min - i - mal life and the pol - y - syl - lab - ic. I'm just an oth - er blank page



**D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5**

Push the but ton. pull the rage Can you feel this?

Gtr. 1  
18 12 22 18  
already gliss.

Gtr. 2  
PM PM

**D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5**

(Can you feel this?) I'm dy - ing to feel this. I'm dy - ing to feel this

Gtr. 1  
w/ wah-wah

14 14 14 12  
12 12 12 10

**D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5**

Can you feel this? Can you feel this? Ah

12 12 12 12  
10 10 10 10

**Chorus**  
Half-time feel  
Gtr. 3 tacet

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

I am all but what am I? An - oth - er

Voc. Fig. 1 (f) End Voc. Fig. 1

\*Gtr. 1 & 2 Riff E End Riff E

\*Composite arrangement

Gtr. 1 & 2 w/ Riff E

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

num - ber that is - n't e - qual to an - y of you.  
(An - y of you)

N.C. F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

I con - trol but I com - ply Pick me u

Voc. Fig. 2 (ply) End Voc. Fig. 2

\*Gtr. 1 & 2 Riff F End Riff F

Gtr. 1 & 2 w/ Riff E

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5

part then pick up the mes - sages I'm un - e - ven

To Coda



**Pre-Chorus**

Gtrs. 1 & 2 w/ Rhy Fig. (4 times)

F# D# Eb D# F# G# F#

all my life and the damage done \_\_\_\_\_

No-p

15 15 16 15 15 15 15

13 12 13 13 10 12 12



Can you feel this? I'm dying to feel this I'm

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this you feel this? Can you feel this? I'm

End half-time feel

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this I'm dy ing to feel this Can you feel this? I'm

Gtr 1

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

dy - ing to feel this I'm dy - ing to feel this I'm dy ing to feel this

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

D.S. al Coda

D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

Can you feel this? Ah Ah

13 12 12 12 13 13 13 13 15 15 15 15 15 15 15 15 15 15 15 15

# Coda

Gtr. 1 & 2: w Riff E (2 times)

Bkgd Voc. w Voc Fig 1

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5

G5 E5 F5 D5

Ab5 G5 Ab5 G5 D5 F5

G5

I am all but what am I? Another

End half-time feel

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5

G5 E5 F5 D5

Ab5 G5 Ab5 G5 D5 F5

G5

num her that is n't a qual to an-y of you.

Gtr. 1 & 2: w/ Riff F

Bkgd Voc. w/ Voc Fig 2

N.C. F5 D5

Ab5 G5 Ab5 G5 D5 F5

G5 E5 F5 D5

Ab5 G5 Ab5 G5 D5 F5

G5

I con-rol, but I can - ply. Pick the a'

Gtr. 1 & 2: w Riff E

E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5

G5 E5 F5 D5

Ab5 G5 Ab5 G5 D5 F5

G5

put. then pick up the prec es I m un c ven

## Outro

Half-time feel

Eb5 D5 N.C.

D5

F5 D5

Eb5

Yeah

\*Gtr. & 2

Yeah

\*Composite arrangement

Yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_

(Yeah. \_\_\_\_\_)

*Claro* *loco*

*Harm.* P.M. . . . . P.M.

Pitch: C

\*Harmonics, located one quarter the distance between the 1st and 2nd frets.

Detailed description: This block contains the first system of a musical score. It features a vocal line at the top with lyrics 'Yeah.' and a guitar line below it. The guitar line includes a 'Claro loco' section with a 'Harm.' (harmonics) section marked 'P.M.' (pizzicato). A pitch indicator 'Pitch: C' is shown with a series of notes and fret numbers (0, 2, 3, 5, 6, 6, 3, 0, 0, 3, 0). A note about harmonics is at the bottom: '\*Harmonics, located one quarter the distance between the 1st and 2nd frets.'

Cur. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D5 N.C. D5 F5 D5 Eb5

Yeah. \_\_\_\_\_ yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_ Yeah. \_\_\_\_\_

Detailed description: This block contains the second system of the musical score. It features a vocal line with lyrics 'Yeah.' and a guitar line. The guitar line includes a 'Cur. 1 & 2: w/ Rhy. Fig. 2 (2 times)' section. The guitar line is marked with chords: D5, N.C., D5, F5, D5, and Eb5. The vocal line has lyrics 'Yeah.', 'yeah.', 'Yeah.', and 'Yeah.'.

D5 N.C. D5 F5 D5 Eb5

Ah \_\_\_\_\_ yeah \_\_\_\_\_ Ah. \_\_\_\_\_ Yeah. \_\_\_\_\_

Detailed description: This block contains the third system of the musical score. It features a vocal line with lyrics 'Ah', 'yeah', 'Ah.', and 'Yeah.' and a guitar line. The guitar line is marked with chords: D5, N.C., D5, F5, D5, and Eb5.

Eb5 D5

Gtr 1

Gtr 2

Detailed description: This block contains the fourth system of the musical score. It features a vocal line with lyrics 'Eb5' and 'D5' and a guitar line. The guitar line is marked with chords: Eb5 and D5. The vocal line has lyrics 'Eb5' and 'D5'.

Clt. Tacet  
w/ Voc. ad lib. till end  
(even w/ notation)

w/ pick & finger

Harm.

\*Harmonic located approximately 1/4 the distance between 1st & 2nd frets

Gtr D5

Pick G

\*\* (Gtr)

\*\* Pick, no phonic idiosyncrasy not caused by string vibration

Rep

2 1/2

slack



# Three Nii

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps.  
low to high: B-B-B-E-G-C's

## Intro

Moderately ♩ = 116

N.C.

E♭5 D5 F5 E5 \*\*D5

E♭5

D5 F5 E5 D5

E♭5

Play 4 times  
End Rhy. Fig. 1

Gtr 1 (dist.)

(Drum)

Rhy. Fig. 1

steady gliss

w/ slide  
steady gliss.

\*Gtrs 2 & 3 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

P.M.  
steady gliss

P.M. 4  
steady gliss

\*Composite arrangement

\*\*Chord symbols reflect implied harmony

## Quadruple-time feel

Gtr 1 & 3: w/ Rhy. Figs. & 1A (4 times)

E♭5 D5 F5 E5 \*\*G5

A♭5

E♭5 D5 F5 E5 G5

A♭5

End Rhy. Fig. 2

Gtr 2 Rhy. Fig. 2

P.M.  
steady gliss

P.M.  
steady gliss

\*\*\*Chord symbols reflect combined harmony

Gtr 2 w/ Rhy. Fig. 2 (3 times)

E♭5 D5 F5 E5 G5 A♭5 E♭5 D5 F5 E5 G5 A♭5 E♭5 D5 F5 E5 G5 A♭5

Whispered: One

End quadruple-time feel

E♭5 D5 F5 E5 G5 A♭5 E♭5 D5 F5 E5 G5 A♭5 E♭5 D5 F5 E5 G5 A♭5

Two,

three,

Shouted: all.

Shouted: Nii.

\*\*\*D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5

\*\*\*Gtr 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. 4 P.M. P.M. P.M. P.M. P.M. 4

\*\*\*Composite arrangement

\*\*\*Chord symbols reflect implied harmony

Gtr 2 & 3 w/ Rhy. Fig. 3 times

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Fb5 D5

Yeah!

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5

Gtr 3 Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D

\*\*\*Gtr 7 & 8

\*\*\*Composite arrangement

Verse

Double-time feel

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D

I Cha os. it's just the be gin ning. Ev - ry prom ise I made I'm re send ing

Gtr 2 & 3 Rhy. Fig. 4

End Rhy. Fig. 4

P.M. P.M. P.M. ... P.M. P.M.

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 Cen ter mass in the mid dle of the mon ster I'm get ting u red of drown ing the can start

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 cry for help It's de bat a - ble The on - ly rea son that you love me is I'm hat - ed by

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D  
 Come on, come see dys func tion. I guess we're gon - na leave it o - pen for dis - cus - sion

Gb5 F5 Eb5 D5 NC D5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5  
 Who are I? Where am I go ing?  
 End double-time feel

Ctrs. 2 & 3  
 PM

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 NC  
 May be I'm look ing in the wrong di - rec - tion, May - be I'm look ing for an - y di rec tion.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

### Quadruple-time feel

End quadruple-time feel

G5 A♭5 B♭5 C♭5 G5 A♭5 B♭5 C♭5

fight This is some thing more This is not my

Gtr 3

Gtr 2

End RIT A

life.                      „rev - o - lu - tion.                      con - vo - lu - tion.

All: (This is not my...                      This is not my

\*Gus  
2 & 7    Rhy Flg. 5

PM



D5 D5 Eb5 Ab5 Eb5 F5 Gb5 Gb5 G5 D5 Eb5 Ab5 D5 F5 Gb5  
 This is not my expec ta tion This is not my des per a tion.

End Rhy. Fig. 5

P.M. ....

# Interlude

Gtrs. 2 & 3 w/ Rhy. Fig. 3 (+ 1/2 times)

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 G5 Ab5

Yeah.

Gtrs. 2 & 1

P.M. + P.M. + P.M. +

# Verse

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5

2 Holed up, scared, and tamed for the hell of it Look at me! i am the glo n fied mai con - tent.

RIT B

End RIT B

P.M. -- P.M. + P.M. + P.M. + P.M. +



**Chorus**  
2nd time. Ch 4 w/ Riff C

D7 D5 D7 D5 E5 F5 G5

bye Good bye Oh I did n t need to leave to stay \_

Chrs 2 & 3  
Rhy. Figs. 6 & 6A

Ch 2 w/ Rhy. Fig. 6 3 times  
Ch 4 w/ Rhy. Fig. 6A 2 3/4 times  
2nd time Ch 4 w/ Riff C

Ab5 D7 D5 D7 D5 E5

right here To day I said good bye Good bye Oh.

End Rhy. Fig. 6

End Rhy. Fig. 6A

\*Produce harmonics by lightly touching 4th string at the 2nd fret and sliding in the direction indicated while picking sixteenth notes. Fret locations are approximate

F5 G5 Ab5 D7 D5 D7

I did n t need \_ to leave to stay \_ right here. To day I said good bye Good

RMT C

Ch 4 (dist.)

28

Chorus

D5 E5 F5 G5 Ab5 D7

bye. Oh, I did - n't need \_ to leave \_ to stay right here To day , said good

End Riff C

Chorus

D5 D7 D5 E5 F5 G5

bye. Good - bye. Oh, I did - n't need \_ to leave \_ to stay \_

To Coda

Interlude

Chorus 1 w/ Rhy Fig. 1 4 times  
Chorus 3 w/ Rhy Fig. 1A 1/2 times

Ab5 D5 F5 E5 D5 Eb5 D5 F5 E5 D5 Eb5

right here. To day I said good bye

Chorus 3

Rhy. Fig. 7

Ger 2

smooth glass P.M.

End Rhy. Fig. 7

steady glass P.M.

Chorus

D5 F5 E5 D5 Eb5 D5 F5 E5 D5 Eb5 D5 F5 E5 D5 Eb5

Chorus 2: w/ Rhy Fig. 7

Chorus 2: w/ Rhy Fig. 1A (1/2 times)



Cor. 2 & 3: w/ Rhy. Fig. 9

Ebm D5 F5 D5 Eb5 C#5 Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 G5 F5 G5 Ab5

I won't be un made So come on break it off Come on, buy the ne.

Take me.

End Rhy Fig. 9

The musical score for 'End Rhy Fig. 9' is presented on two staves. The upper staff is in treble clef and contains a melodic line with several triplets. The lower staff is in bass clef and contains a bass line with various notes and rests. The piece concludes with a double bar line.

*D.S. al Coda*

**Ebm D5 F5 D5 G5 F5 G5 Ab5 Ebm D5 F5 D5 Eb5 C#5**

Come on, say it, say it, Come on, say good bye

**⊕ Coda**

### Interlude

### Quadruple-time feel

Cor. 2 to Riff A (lat 2 meas.) (2 times)


Log 3: wir haben die (2. mean) (4. image)

right here

To day I said good

bye.

Chr 1



ES      F5      G5      Ab5      ES      F5      G5      Ab5      ES      F5      G5      Ab5



ES F5 G5 Ab5 ES F5 G5 Ab5

Whispered.  
One

One two. two.

Ch. 7

ES F5 G5 Ab5 ES F5 G5 Ab5

three. nil. nil.

End quadruple-time feel

Eb5 D5 F#5 Eb5 G5 E5 Ab5 NC Eb5 D5 F#5 F5 G5 Ab5

Play 3 times

\*Gtrs 2 & 3

steady gliss PM

\*Composite arrangement

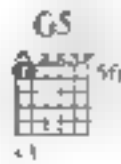
Eb5 D5 F#5 Eb5 G5 E5 Ab5 N.C.

Kiss

steady gliss PM

# Duality

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson

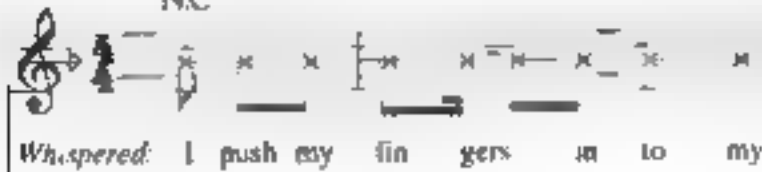


Drop D tuning, down 1 1/2 steps  
low to high: B-1 1/2 B 2 C# 4 C# 5

## Pre-Chorus

Moderately fast ♩ = 196

NC

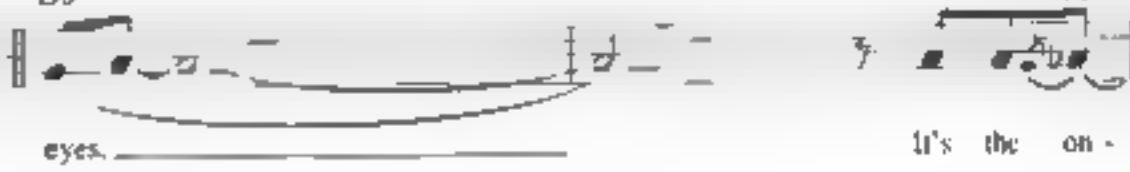


Whispered: I push my fin gers in to my



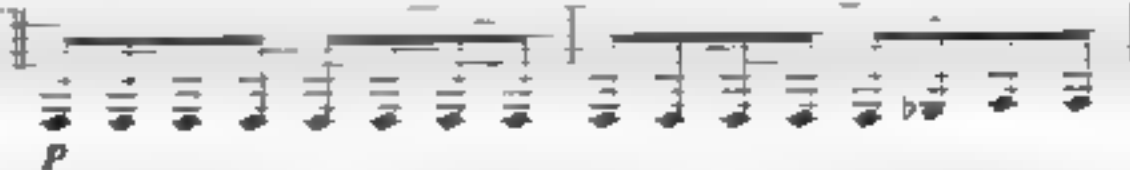
## Chorus

\*D5



It's the on -

Git 2 (dist.)



Git 1 (dist.)



\*Chord symbols reflect implied harmony

Ab5

Ed5

F5 Eb5 D5

F5



ly thing that slow y stops the acce. but it's made



Ab5 Eb5 D5 F5

of all the things I have to take Je sus, it nev

Gtr 1 & 2

\*Clos. 3 & 4 (div.)

\*w. octave

\*Composite arrangement

\* Set for one octave above

Ab5 Eb5 F5 Eb5 D5 F5

er ends, it works it's way in side f the pain

Ab5 Eb5 D5

Interlude

gues on, ah

Gtr 3

Rhy. Fig. 1

Gtr 4

Rhy. Fig. 2

Handwritten musical score for guitar, featuring multiple systems of notation including standard musical notation, tablature, and fretboard diagrams. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *loco*, *5ma*, *End Rhy. Fig. 1*, *End Rhy. Fig. 2*). Fretboard diagrams are present, showing fingerings and positions (e.g., *Pitch G*, *Pitch C*, *Pitch D*, *Pitch E*). The score is organized into systems, with some systems labeled with chord names (e.g., *Eb5 D5 F5 C5 D5*, *Eb5 D5 Ab5 Eb5 A5 C5 G5 A5*) and others with specific musical instructions (e.g., *PM*, *PH*, *End Rhy. Fig. 1*, *End Rhy. Fig. 2*). The notation is dense and includes many accidentals and dynamic markings.

Verse

F5 G5 Eb5 D5 A5 C5 G5 A5

Spoken: I I have screamed on ul my veins col lapsed, \_ I've

Gtr 3 & 4

Riff A

P M

12 12 7 7 7 7 10 10 10 5 5 5 5 7 7

\*Composite arrangement

F5 G5 Eb5 D5 A5 C5 G5 A5

wall ed as my time s c lapsed. Now all I do is live with so much

End Riff A

P M

8 8 8 8 5 5 1 1 0 0 0 0 0 0 0 0

For 3 w. Riff A (3 times)  
Gtr 4 w. Riff A (3 times)

F5 G5 Eb5 D5 A5 C5 G5 A5

hate I've wished for this I've brched at that, I've

F5 G5 Eb5 D5 A5 C5 G5 A5 F5 G5 Eb5 D5

left be hind \_ this lit tle fact You can not kill what you did not cre ate I've

A5 C5 G Am F5 G5 Ebsus2 Dsus2

got to say what I've got to say \_ and then I swear I'll go a way \_ But I \_

Riff B

End Riff B

12 12 12 7 7 7 0 0 8 9 9 9 0 9 10 10 0 0 8 10 10 10 0 0 7 7 7 7 7 7 7

A5 C5 G Am F5 G5 Eb5sus2 D5sus2 A5 C5 G Am

can't promi se you'll en - joy the noise. I guess I'll save the best for last, my

F5 G5 Eb5sus2 D5sus2 A5 C5 G Am F5 G5 Eb5sus2 D5sus2

fa ture seems like one big past. You're left with me 'cause you leave me no choice.

**Pre-Chorus**  
F5 E5 Eb5

I push my fin gers in to my

**Rhy. Fig. 3**  
\*Cuts 3 & 4

P.M.

**End Rhy. Fig. 3**

\*Composite arrangement

**Chorus**  
D5 F5 Ab5

eyes It's the on ly thing that

**RHYTHM**

Eb5 F5 Eb5 D5 F5

slow y stops the ache. If the pain

**End RHYTHM**  
RHYTHM



Ab5 Eb5 F5 Eb5 D5 D5 C5 G5 A5

goes on, I'm not gonna make it

End Riff D Gr 3

P.M. 1

(b) 3 3 3 3 3 3 6 (b) 1 1 1 3 1 6

F5 G5 Eb5 D5 A5 C5 G5 A5 F5 G5 Eb5 D5

Gr 4

unah gless

**Verse**  
 Gr 3 w/ Riff A 2 times  
 Gr 4 w/ Riff A 3 times

A5 C5 G5 A5 F5 G5 Eb5 D5 A5 C5 G5 A5

Spoken: 2 Put me back to geth er or scp a rate the skin from bone Leave me all the piec es.

F5 G5 Eb5 D5 A5 C5 G Am F5 G5 Ebsus2 Dsus2

than you can leave me a lone Tell me the re al i ty is bet ter than the dream But I

**Pre-Chorus**  
 Grs 3 & 4 w/ Rhy Fig 1  
 F5

A5 C5 G Am F5 G5 Ebsus2 Dsus2

found out the hard way Shouted Noth ing is what it seems? I push my

**Chorus**  
 Grs 3 & 4 w/ Riff C  
 D5 F5 Ab5

fir gets in to my eyes It's the on ly thing that

**Ver. Fig. 1**

Eyes.

Eb5

F5 Eb5 D5

F5

Ab5

slow-ly stops the ache. but it's made of all the

ache.

## RHY E

Gtrs. 3 &amp; 4

Tablature for RHY E (Gtrs. 3 & 4):

Staff 1: Treble clef, notes and rests.

Staff 2: Bass clef, notes and rests.

Gtrs. 3 &amp; 4: w/ Roll F

Eb5

F5 Eb5 D5

F5

Ab5

things I have to take. Je-sus, it nev-er ends, it

take

## RHY F

Gtr. 6  
(dist.)

End RHY F

Tablature for RHY F (Gtr. 6 (dist.)):

Staff 1: Treble clef, notes and rests.

Staff 2: Bass clef, notes and rests.

Gtr. 5  
dist.

Gtr. 5

RHY G

Tablature for RHY G (Gtr. 5):

Staff 1: Treble clef, notes and rests.

Staff 2: Bass clef, notes and rests.

Staff 3: Bass clef, notes and rests.

\*Gtr. 5 to left of slash of tab.

**Bridge**  
**Half-time feel**  
 Gtr 3: w/ Rhy. Fig. 1  
 Gtr 4: w/ Rhy. Fig. 2 (1st 5 meas)  
 DS

**Spoken A I've**

**Pitch E**

Eb5 D5 F5 C5 D5

End half-time feel
Eb5 D5 Ab5 F5 Ab5 Eb5
F5 Eb5 F5 C5

Dir. 3
Rhy. Fig. 4

Dir. 4
Rhy. Fig. 4A

Eb5
F5 Eb5 Ab5 D5 Eb5

Fast - tempo
End Rhy. Fig. 4

Fast - tempo
End Rhy. Fig. 4A

got. all I've got is in - sane All I've got all

F5 Eb5 F5 C5 Eb5

**Pre-Chorus**  
Gtrs. 3 & 4: w/ Rhy. Fig. 3

I've got is in sane

F5 Eb5 Ab5 D5 F5 E5 Eb5

I push my fun gets in to my

D5 F5 Eb5 G5 F5 A5 D5 A5 C5 B5 G5 A5

Gtrs. 1 & 4: w/ Rhy. Fig. 3 N.C.

Gtrs. 3 & 4

PM ..

0 0 0 0 0 0 1 1 1 5 0 0 3 3 6 5 5 0 0 0 3 3 3 2 2 2 6 6

**Chorus**  
Bkgd Voc. w/ Voc. Fig. 1  
Gtrs. 3 & 4: w/ Riff C

eyes. It's the on ly thing... that slow - ly stops... the ache

D5 F5 Ab5 Eb5 F5 Eb5 D5

Gtr. 1: w/ Riff L (10 times)

Gtr. 5

13 12 10 10 13 12 10 13 12 10

Gtrs. 1 & 4: w/ Riff B (2 times)

But it's made of all the things I have to take

F5 Ab5 Eb5 F5 Eb5 D5

Gtr. 6: w/ Riff F

Je sus, it nev er ends... it works it's way n side.

F5 Ab5 Eb5 F5 Eb5 D5

Gtr 3 & 4 w/ Riff B  
 Gtr 6 w/ Riff F

F5                      Ab5                      Eb5                      F5 Eb5 D5

If the pain goes on, I'm not gon na make it.

Gtr 7 & 8 (dist.)

**Interlude**  
 D5

Eb5 D5 F5 C5 D5  
 Dist. Solo

PM 1 P.H.

\*C impossible arrangement

\*\*C. 4 & R

Dist. Solo

P.H.

PM 1

Pitch G A

\*C impossible arrangement

**Outro**  
 Half-time feel  
 D5

Eb5 D5 Ab5 F5 Eb5

Spoken. Al. I ve

PM. 4 PM. 4 PM.



got. all I've got is in same All I've got all

PM PH PM PH

Pitch G A

End half-time feel

E♭5 D5 A♭5 F5 D5 E♭5 D5 F5 C5

I've got is in same Shouted. All I've got all I've got is in same

PM PH PM PH

Pitch D C

D5 E♭5 D5 A♭5 E♭5

All I've got I've got is in same

PM PH PM PH

Pitch B♭ A D

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## Intro

Moderately = 136

**TAB**


D5

Chr 7 (Dist.)

f

13 14 13 14 13 14      13 14 13 14      10-14 13 14-18 14      13 14 10 14

[illegible]

D5  
 Gtr 2   
 Gtr 1  
 Gtr 2 (bass)  
 Gtr 2 (bass)

\*Chord symbols reflect implied harmony

D5  
Riff A

\*Gtr. & 2

End Riff A

Gtr. 2 cont. in slashes

\*Composite arrangement

D5

Gtr. 2

(cont. in notation)

Gtr. 1

Gtr. 2

10 14 13 14 13 14 13 14 13 14 13 14 13 14 13 16 14 13 16 14 13 16 14 13 16 13 16 15 13 16 15 18 12

Gtr. 1 travel

D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 F#5 D5 F#5 Eb5 D5 F#5 G5 G#5 A5

\*Gtr. & 2

Rhy. Fig. 1

PM 4

PM 4

PM 1

\*Composite arrangement

PM 4

PM 4

End Rhy. Fig. 1

\*\*Don't tie on recall

Double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

I Watch those id - o - syn - cra - ses. Watch all the id - i - o - ts fall on me. \_

Riff B

PM

End Riff B

Chrs. 1 & 2 w/ Riff B (3 times)

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Run - ning out of ways to get out of the way. \_ Take an - oth - er shot just to stay the same. \_ But I

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

need some bul unce. back it off. \_ Fill your lungs 'til it makes you cough. \_

End double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Tell me ev - 'ry - thing's gon - na be al - right. \_ 'cause I don't think I'll make it through to - night.

Chrs. 1 & 2 w/ Rhy Fig. 1

D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5 F#5 Eb5 D5 Eb5 D5

The on y way is all the way The on ly way

F#5 Eb5 D5 F#5 G5 G#5 A5

Eb5

D5

F#5 Eb5 D5

Eb5 D5

is all the way The on ly way The on ly way is all the way is all the

F#5 Eb5 D5

Eb5 D5

F#5 Eb5 D5

F#5 G5 G#5 A5

way The on ly way The on ly way. is all the way

Gr. 1 A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

P.M.

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

2 Oh, my God, it's

Gr. 1

P.M.

Gr. 2

P.M.

Verse

Double-time feel

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5

Judge - ment Day and I'm not pre pared Ex ry bod y out there s run nin scared. So

Rhy. Fig. 2

End Rhy. Fig. 2

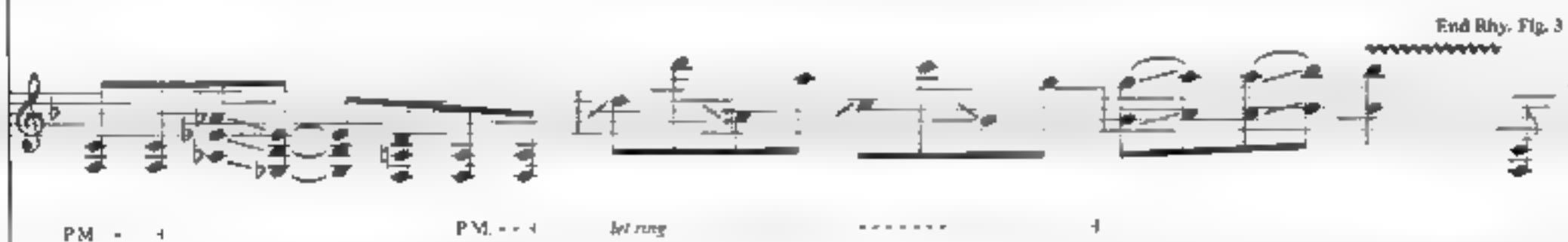
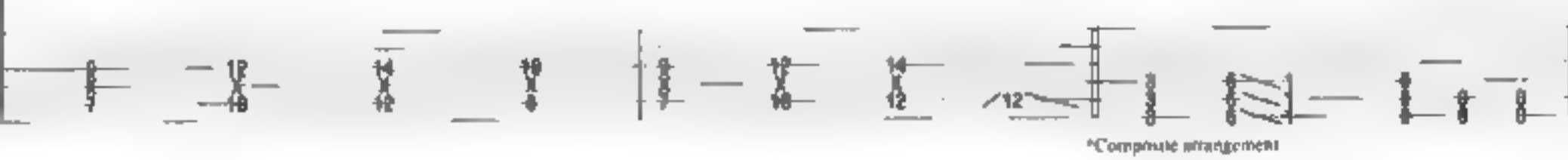
Gtr. 2 w/ Rhy. Fig. 2

End double-time feel

Chorus

A5 Eb5 D5 Bb5 A5 Eb5 D5 Bb5 F5 Ab5 Eb5 D5

Rhy. Fig. 3A







[illegible]

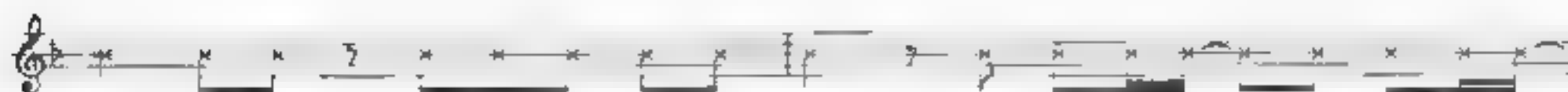
[illegible]

**Verse**  
Gtr. A 2 w/ Riff C (4 times)  
DS

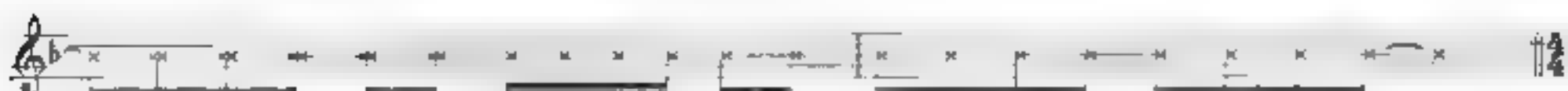
3. Do one thing and say — some-thing cryp-ic but the styles al-ways clash One thing I



know for sure by po thet cal won't work an y more One wrong move and they wil



pound! My nails are tight in side my wrists This sac ra ment s sac ri lege



and sen a men tal. De i ty ex per i men tal Faith is ac ci den tal.

# Chorus

Rtgd. Voc. w/ Voc. Fig. 1  
Chrs. 1 & 3 w/ Rhy. Fig. 3 (1 1/2 times)  
Chr. 2 w/ Rhy. Fig. 3A (2 1/2 times)

F5 Ab5 Eb5 D5 F5 Ab5 Eb5 D5 Eb5 D5



I won't give an oth er soul to you. (On and on.)

F5 Ab5 Eb5 D5 F5 Ab5 Eb5 D5 Eb5 D5



I won't give an oth er life to you. Oh.



\*Gen. 1 & 3

Rva

let ring



\*Composite arrangement

F5 A♭5 E♭5 D5 F5 A♭5 E♭5 D5 F5 A♭5 E♭5 D5  
 1 & 2 / PM

I won't give another thought to  
 (I) won't give another thought

PM (Gtr 1 cont in washes)

\*Composite arrangement

D5 F5 A♭5 E♭5 D5 F5 A♭5 E♭5 D5  
 P.M. (Gtr cont in notation) P.M. P.M.

you. (On and on.) I won't give any more of my  
 I won't give any more of my

\*\*Gtr 1 & 2 PM

\*\*Composite arrangement

Gtr. 1 & 2 w/ Riff C (2 times)  
 Gtr. 3 tacet  
 D5

**Eb5** **D5**

PM

hope

hope

let me

**Eb4 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5**

\*Gtr. 1 & 2

\*Composite arrangement

**Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5** **Eb5 D5**

Quit it. What do you want? Quit it. What do you want?

# Circle

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson



Gtr. DADGAD tuning, capo 17  
(low to high) D-A-D-G-A-D

## Intro

*Fade in*  
Moderately ♩ = 60

NC  
(Sound effects) 7 sp.

E5  
\*\* (D5)

**TAB**

\* Doubled throughout

\*\* Symbols in parentheses represent chord names respective to capod guitar. Symbols above represent actual sounding chords. Capod fret is "0" in tab. Chord symbols reflect overall harmony.

## Rhy. Fig. 1

## Verse

Em7 (Dm7) Em6 (Dm6) E5 (D5) Esus4 (Dsus4) Em/G (Dm/F) Esus4 (Dsus4) E5 (D5)

I Give me the dust...

## End Rhy. Fig. 1

Em/G (Dm/F)    Esus4 (Dsus4)    E5 (D5)    Emb6 (Dmb6)    Em7 (Dm7)    Emb6 (Dmb6)

of my fa ther.

Gtr w/ Rhy Fig  
 E5 (D5)    Em7 (Dm7)    Emb6 (Dmb6)    E5 (D5)    Esus4 (Dsus4)    Em/G (Dm/F)    Esus4 (Dsus4)

Stand on the face of the an cient

(D5) Rhy Fig. 1  
 Gtr 1

Bear all the se cret flesh of time it self

\*Gtr 2  
 Cello arr for gtr

Riff A

Gtr 1 w/ Rhy Fig. 2 (2 times)  
 E5 (D5)  
 End Rhy Fig. 2

For low me

Gtr 2 w/ Riff A (4 times)  
 Voc. Fig. 1  
 End Riff A

I've come so far I'm be



hind a gam Fol low me. I've

\*Gtr 3

Riff B

3 5 2 8

\*Acous. Bass arr. for gtr

End Voc. Fig. 3

Gtr 3: w/ Riff B (2 times)

wished so hard I m there a gam. Fol low me

End Riff B

(D5)  
Rhy Fig. 3

Gtr 1

(Gadd2/D)  
End Rhy Fig. 3

Fol - low me

Gtr 5 (elec.)

*mf*  
w/ dist

Gtr 4 (elec.)

*mf*  
w/ dist

CHORUS

Gtr. 4 tacet (Dm7) Rhy. Fig. 4

Gtr. 5 tacet (Gadd2/D)

(Bbmaj7/D)

Gtr. 7 tacet (D5) End Rhy. Fig. 4

All that I want ed were things I had be fore.

Gtr. 6 telec. mf w/ dist.

Gtr. 5 divers. 1 2

Gtr. 7 (elec.) mf w/ slight (bnd.)

Gtr. 8 RHYTHM 12 str. repeats

4 lei ring

Gtr 1 w/ Rhy Fig 4 (3 times)  
 Gtr 1 tracet  
 E7m7  
 (Dm7)  
 Aadd2  
 (Gadd2)  
 Cmaj7  
 (Bbmaj7)  
 Em  
 (Dm)  
 Aadd2  
 Gadd2

All that I need ed. I nev er need ed more

Gtr 3  
 lea ring = = = =

End RIT C

Gtr 8: w/ Riff C  
 Em<sup>7</sup> (Dm<sup>7</sup>)      Aadd<sup>2</sup> (Gadd<sup>2</sup>)      Cmaj<sup>7</sup> (Bbmaj<sup>7</sup>)      E5 (D5)      Aadd<sup>2</sup> (Gadd<sup>2</sup>)

All \_\_\_\_\_ of my ques \_\_\_\_\_ tions  
 are \_\_\_\_\_ an \_\_\_\_\_ swers \_\_\_\_\_ to my \_\_\_\_\_ sins.

(Dm7) (Gadd2) (Bbmaj7)

All of my end ings are wait ing to be gin.

Gr 1 w/ Rhy. Fig. 2 (last 3 meas.)

Em (Dm) Aadd2 E5 (Gadd2) (D5)

Gtr 10 (elec.)

W/ slight dist. let ring

10 17 19 17 10 17 19 17

Gtr 9 (elec.)

w/ dist.

11 12 10 12 14 10 12

Verse

Chorus w/ Rhy. Fig. 2 (4 times)

Chorus

E5 (D5)

I know the way but I fal ter

Gtr 9

10 12 14

Bkgd. Voc. w/ Voc. Fig. 2

Gtr 9 (elec.)

I can't be a fraud of my pa tience There's a

(live.)

RIT D

Gtr. 1 (elec.)

w/ slight dist. & reverb

17 47

Bkgd. Voc.: w/ Voc. Fig. 3

Gtr. 11: w/ Riff D (3 times)

sa cred place Ra - zel keeps safe. Fol - low me... I've

End Riff D

12

seen so much I'm blind a gain Fol low me

Gtr 1 w/ Rhy Fig. 3

Aadd2  
(Cadd2)

feel so bad, I'm a live a gain. Fol low me

Gtr 4

## Chorus

Gtr 1 w/ Rhy Fig. 4 (4 times)  
Gtr. 4 tacet  
Gtr. 8: w/ Riff C (2 times)

Em7 Aadd2 Cmaj7 E5 Aadd2  
(Dm7) (Cadd2) (Bbmaj7) (D5) (Gadd2)

= Voc. Fig. 4

A that I want ed were things I had be fore (Oh.)

Gtr 9 RIFF E End RIFF E

12 11 10 9 8 7 6 5 4 3 2 1

Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7) Em (Dm) Aadd2 (Gadd2)

All that I need ed, I nev - er need - ed more

End Voc. Fig. 4

Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7) E5 (D5) Aadd2 (Gadd2)

All of my ques tions are an swers to my - mns.

Cap. 9

Em7 (Dm7) Aadd2 (Gadd2) Cmaj7 (Bbmaj7)

All of my end ings are wait ing to be

Fig. 3: w/ Rhy. Fig. 4 (3rd meas.) (3 times)

Em (Dm) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2) E5 (D5) Aadd2 (Gadd2)

gin.

Bkgrd. Voc w/ Voc ad lib. (if end)  
Gtr. 9 (tacet)

Cadd2  
(Bbadd2)  
Riff F

G5  
(F5)

Em  
(Dm)

End Riff F

Gtr 2 (elec.)

w/ slight dist  
let ring

4 let ring

4 let ring

.....

Rhy Fig. 5

End Rhy Fig. 5

Gtr. 1

Gtr. 2 w/ Riff F (2 times)

Cadd2  
(Bbadd2)

G5  
(F5)

Riff G

End Riff G

Gtr 1 (elec.)

w/ dist.

Riff G

Gtr 14 (elec.)

dist.

Riff G

End Riff G

\*Fade in over next Riff G

Gtrs. 1 & 4 w/ Riffs G & G1 3 times

Em  
(Dm)

Gtr 1 w/ Rhy. Fig. 5 (play once & fade)

Cadd2  
(Bbadd2)

G5  
(F5)

Fm  
(Dm)

Gtr 1



# Welcome

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Drop D tuning, down 1/2 steps,  
(low to high) B-B $\flat$  B-E-G $\flat$ -C $\flat$

## Intro

Fast  $\text{♩} = 200$

\*\*D5

E $\flat$ 5

D5 NC

D5

E5

E $\flat$ 5

D5

NC

\*Gtr. 4/2  
(dist.)

Rhy Fig. 1

\*Composite arrangement

\*\*Chord symbols reflect implied harmony

End Rhy Fig. 1



Sheet music for guitar, featuring a sequence of chords and rhythmic figures. The music is written in standard notation with a treble clef and a key signature of one flat (B-flat).

**Chords and Rhythmic Figures:**

- Chords:** D5, E5, E♭5, D5, E5, E♭5, D5, E5, E♭5, D5, E5, E♭5, D5.
- Rhythmic Figures:** Rhy. Fig. 2, End Rhy. Fig. 2, Rhy. Fig. 3, End Rhy. Fig. 3, Rhy. Fig. 4, End Rhy. Fig. 4.

**Lyrics:**

Yeah!

Out. 1 & 2, w/ Rhy. Fig. 2 (2 times)

E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5

E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5

Rhy. Fig. 3  
Out. & 2

End Rhy. Fig. 3

**Verse**

D5 E♭5 D5 F5 E♭5 D5 E♭5

Out. 1 & 2, w/ Rhy. Fig. 4 (2 1/2 times)

D5 E♭5 D5

1 am a product of your conduct. The un-control-la-ble urg-  
2 Clawed a way from his man clay. we are the bro ken shards, the art

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

E5 Eb5 D5 Eb5 D5 Eb5 D5 E5 Eb5 D5 Eb5

es that made me have made us all. Are you proud? Do you e ven care?  
dis ar ray. Be fore you con demn. you rape them. Feed us me - co ni um.

2nd time Gtrs 1 & 2 w/ Rhy Fill 1

D5 Eb5 D5 E5 Eb5 D5 Eb5 D5 E5 Eb5 D5

You taught us all to lie, that's how we made it here. You should - ve bur ied the truth -  
Stunt our growth from our souls - to our throats. Can't You should - n't wall us up -

Rhy. Fig. 3

Gtrs. 1 & 2

Gtrs. 1 & 2, w/ Rhy. Fig. 3 (3 times)

Eb5 D5 E5 Eb5 D5 Eb5 D5

with your se crets but you were far too am pressed - with your pro - lence  
with your ap a thy But you did. now you re on - ly grow - ing en - o - mics

End Rhy. Fig. 3

P.M.

E5 Eb5 D5 Eb5 D5 E5 Eb5 D5

Now as far as I know, I don't know an y thing cause you made damn sure  
This is the cal a lyst the Al pha, the first brood cause you made damn sure

Rhy. Fill 1  
Gtrs. 1 & 2

P.M.

I was - n't an - y - thing.  
that we re ev - ry - thing

Dis trac tions

Gtrs. 1 & 2

Riff A

\*Gtrs. 1, 2 & 3

P.M.

P.M. ---

P.M.

\*Gtr. 3 *f* w/ dist. and doubled throughout. Composite arrangement

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 C5

Re ac tions! The on ly way to go is to go a way

PM

PM

PM

PM

PM

PM

2> 0 2 4 0 6 5

0 0 0 0 0 0

0 2 4 0 6 5

0 0 0 0 0 0

0 2 4 0 6 5

0 0 0 0 0 0

2nd Riff A

To Coda

Gtrs. 1, 2 & 3 w/ Riff A

D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

Dis cord ed! Re tard ed! Be fore I let you go

Interlude

End half-time feel

Gtrs. 1 & 2 w/ Rhy. Fig. 2

E5 Eb5 Ab5 G5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

you have to let me

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

Yeah

D.S. al Coda

⊕ Coda

End half-time feel

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5

— you have to let me Much to my sur prise — I will wake up.. ..and

Rhy. Fig. 4  
Gtrs. 1, 2 & 3

PM PM PM PM

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6

D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

fol low the path — of the ones I am made — of But this time —

End Rhy. Fig. 6

PM PM PM PM

F5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5

won't give in. — I will save you from — my sins. —

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig.

D5 Eb5 D5 NC D5 B5 Eb5 D5 NC

Spoken: What is wrong with this?

E5 Eb5 D5 NC D5 Eb5 D5 NC

Manipulation.

D5 Eb5 D5 NC D5 E5 Eb5 D5 NC

Go!

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a half note C5, followed by a quarter note B4, and then a half note A4. The lyrics 'The Rose Tree' are written below the notes. The score is printed on a single page with a large, bold title at the top.

Half-time feel

137

DS      ES      ES

[illegible]

EDS DS NC



DS      Eb\$      ES

Clarinet 1 *Allegro*

The musical score for Clarinet 1 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The melody consists of a series of eighth and sixteenth notes, many of which are beamed together. There are several slurs over the notes, indicating phrasing. Fingerings are indicated by numbers 1 through 4 below the notes. The score is divided into two measures by a double bar line.

EB5 DS NC

DT

DS Eb ES

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single melodic line, likely for a voice or a single instrument.

E♭5 D5 N.C.

D7

D5 E♭5

C5

E♭5

D5

Gr 1

22 47 18 10 17 22 17 21 18 20 21 20 18 21 18 18 15 17 15 10 15 15 12 14 14 12 15 12 15

Gr 2

Gr 4 dia

PH

PM

Harm

w/ wgh-wah

Pach B

Fig

\*Harmonic located eight frets the distance between 2nd & 3rd fret

D D7 D5 D7

Gr 1

(15)

Gr 4

let ring

6 7 7 7 9 10 12 14 12 10 (10) 12 10 7 (7)

Gr 1 w Rby Fig 2 (2 times)

E5 E♭5 D5 N.C.

Gr 4

P.M.

7 5 7 5 7 5 7 5 7 5 12 15 10 15 13 12 14 12 14 10 16 13 12 12 12

Nice

(En - sanced..

D7 D5 Eb5 E5 Eb5 D5 NC D7 D5 Eb5 E5

In all that's ..wrong I start you

Eb5 D5 N.C. D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5

shut. (shut.) I can op - ty take so

Chorus 1 & 2

D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5 D7 D5

much. How man y times do I have to mis treat you?

P.H. P.M. P.M. P.H. P.M.

Pitch. Br

E5 Eb5 D5 E5 Eb5 D5 D7 D5 E5 Eb5 D5 E5 Eb5 D5

Can stand - by bit - ing my hand as I feed you May be now you'll un

PM -4 PM -4 PH PM -4 PM -4 P.M. -4

D7 D5 E5 Eb5 D5 E5 Eb5 D5 D7 D5

der - stand se - ver - i - ty I'll sum it up with the best a mount of brev i ty

PM -4 PM -4 PM -4 P.M. -4

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 Gtr. 1 & 2 w/ Rhy Fig 8 (2 times) E5 Eb5 D5 E5 Eb5 D5

Wel - come to the trans - for - ma - tion. Wel - come to an

Rhy Fig. 8 End Rhy Fig. 8

PM

E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5

in ha - ra - tion. We, come to the man that want - ed



ev'ry thing but could n't have it

Gtrs. 1 & 2

# Chorus

F5 D5 Db5 C5 B5 E5 Fb5 A5 Ab5 F5 D5 Db5 C5 B5

Dis tinc tions! Re ac tions! The on ly way to go

Rhy. Fig. 9

\*C. composite arrangement

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 9

E5 Eb5 A5 Ab5 F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5

is to go a way Dis card ed Re tard ed!

End Rhy. Fig. 9

End half-time feel

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6 (2 times)

F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5 D5 F#5 F5 C5 B5

Be fore I let you go you have to let me Much to my sur prise

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5

I will wake up. and fol low the path of the ones I am made of But this time

Outro  
Half-time feel

E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 E5 Eb5 D5

won't give in. I will save you from my sins

\*Gtr 1 & 2

PM 4

\*Crescendo throughout

D7 D5 Eb5 E5 Eb5 D5 D7 D5 Eb5 E5 Eb5 D5

Yeah! Save you from my sins

PH

PM

Eb5 D5 D7 D5 Eb5 E5 Eb5 D5 E5 Eb5 D5

Yeah! Ah, save you from my sins

PH

PM

Drop B tuning, down 1  $\frac{1}{2}$  steps  
(how its high) B-A-B-E-Ce-C

## Intro

Moderately  $n = 143$ 

NC

• Chorus

12 14 15 16

\*Plants not for gr.

## Call 1-800-222-2222

\* Bm(und9)

D

c#5

Prav. J. Pomeroy  
and RITA

CHS 2 & 3 RMT A

dim 1

Plus 3 times  
End RMT A

\* ԳԼԽԱՎՈՐ ԵՎ ԳԼԽԱՎՈՐ ՈՒՄՆԱԿԱՆ ԿԱՐԴԻՆԱԼՆԵՐ

Gr 3: w/ Matt A.

```
Bin(addr0)
```

D

C#5

END RUN B

Gtr 2  
 RIT B  
 End RIT B

Verse

Bm G5 F#5 G5 F#5 D5 C#5

I. Spoken: She seems dressed in all the rings — of past fa tal i ties

Gtr. 2 Riff C

End Riff C

Gtr. 3 Rhy. Fig. 1

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

Red Rhy. Fig. 4

Gtr. 2 w/ Riff C  
Gtr. 3 w/ Rhy. Fig. 1 (2 times)

Bm G5 F#5 G5 F#5 D5 C#5

So frag - ile, yet — so de - vi - out. — She con - tin ues to noc

Gtr. 2 w/ Riff A

Bm G5 F#5 G5 F#5 D5 C#5

Cli - mat - ic hands — that press — her sem - ples and — my chest.

Bm G5 F#5 G5 F#5 D5 C#5

En ter the night that she — came home for ev er —

Gtr. 3

PM 4 PM 4 PM 4 PM 4 PM 4

## Cmaj7

Craj7

Ebmaj7

Gbmaj7

Oh

(She) the on by one who makes no

Gurs 2 &amp; Rhy. Fig. 3

End Rhy. Fig. 2

w/ Bkgd. Voc talking 'bout ill men)

D5 Eb5 D5 A5 Ab5 D5 Fb5 D5 A5 Ab5

and

CAL 2 RUT D

End RHE D:

PM

4 MF 6 R111 B1

And that's it.

μ St. = 0.0

Gr. J: w/ Ruff D.

DS      Ebs      DS      AS      Abs      DS      Ebs      DS      AS      Abs      NC

Drumms 3

Gr 2

PM — — —

5



Oh \_\_\_\_\_ (She's the one ly me who makes me \_\_\_\_\_

w/ Bkgd. Voc talking next 8 meas  
Gtrs. 2 & 3 w/ Riff (D & D<sup>+</sup> 2 times)

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5

sad \_\_\_\_\_

D5 Eb5 D5 A5 Ab5 D5 Eb5 D5 A5 Ab5

# Verse

Faster ♩ = 162

D5 Gb5 F5 Cb5 Bb5 C#

3. Hard to say \_\_\_\_\_ what \_\_\_\_\_ caught my at - ten - tion

Rhy. Fig. 3

Gtrs. 2 & 3

PM PM PM PM PM

Gtrs. 2 & 3 w/ Rhy. Fig. 1

D5

Gb5 F5 Cb5 Bb5 C#

Fixed and crazy \_\_\_\_\_ a phud at - trac - tion.

E♭5 D5 E♭5 D5 B5 C♯5 B5 B♭5

Carve my name in my face (Carve my to rec og nize name')

Gtr. 2 & 3 Rhy. Fig. 4 End Rhy. Fig. 4

PM PM PM PM

5 6

Gtr. 2 & 3 w/ Rhy. Fig. 4

E♭5 D5 E♭5 D5 B5 C♯5 B5

Such a pher o mone cult to ter ror ize I

**Chorus**

3rd time (High) Voc. w/ Voc. Fig. 1 (4 times)

B♭maj7(no3rd) A5 B♭maj7(no3rd) A5 D5 F5

won't let this build up in side of me

On 4 (last) RHYTHM

7 7 10 10 11 11 12 12

Gtr. 2 & 3 Rhy. Fig. 5 End Rhy. Fig. 5

Voc. Fig. 1

Whoo. hey!



won't let this build up in side of me

End RHYTHM

Gtr 4 w/ RHYTHM

Bb A Bb A Dm

won't let this build up in side of me

End RHYTHM

To Code 1

To Code 2

Gtr 2 & 3 w/ RHYTHM

Bb A Bb A Dm

won't let this build up in side of me

Interlude

Gtr 4 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

FP

Gtr 2 & 3

Con 2 & 3 Eb5 D5

Eb5 D5

Eb5 D5

Eb5 D5

Two staves of musical notation for guitar parts 2 and 3. The notation features a repeating eighth-note pattern across four measures. A 'P.M.' (pick mute) instruction is written below the first measure of each pair. The bass line consists of a simple eighth-note accompaniment.

Guitar Solo

Eb5 D5

Eb5 D5

Eb5 D5

Eb5 D5

Two staves of musical notation for a guitar solo. The notation shows a melodic line with a 'Yeah?' vocal cue written below it. The bass line is simple, with some notes marked with an asterisk (\*).

Yeah?

Gtr 5 (dist.)

Two staves of musical notation for guitar 5 (distorted). The notation shows a melodic line with a 'p' to 'f' dynamic marking. The bass line is simple, with some notes marked with an asterisk (\*).

Con 2 & 3

Riff 4

Two staves of musical notation for guitar parts 2 and 3. The notation features a repeating eighth-note pattern across four measures. A 'P.M.' (pick mute) instruction is written below the first measure of each pair. The bass line consists of a simple eighth-note accompaniment.

Eb5 D5

Eb5 D5

Two staves of musical notation for guitar parts 2 and 3. The notation features a repeating eighth-note pattern across four measures. A 'w/ wah-wah' instruction is written below the first measure of each pair. The bass line consists of a simple eighth-note accompaniment.

w/ wah-wah

grad release

Two staves of musical notation for guitar parts 2 and 3. The notation features a repeating eighth-note pattern across four measures. A 'grad release' instruction is written below the first measure of each pair. The bass line consists of a simple eighth-note accompaniment.

Two staves of musical notation for guitar parts 2 and 3. The notation features a repeating eighth-note pattern across four measures. A 'P.M.' (pick mute) instruction is written below the first measure of each pair. The bass line consists of a simple eighth-note accompaniment.

Musical score for guitar and bass. The guitar part (top) is in E-flat major/D minor, featuring a melodic line with triplets and a wailing off. The bass part (bottom) is in E-flat major/D minor, featuring a bass line with triplets and a wailing off. The score is divided into measures by vertical bar lines.


E♭5 D5  
 D5/G D5/G#

10 11 10 8 10 8 6 8 6 5 6 5 6 6 6 7 8 7 6 7 8 7 8 10

CR1 4

15 8 7 6 10 8 7 0- 12 10 12 | 9 7 9 10 8 10 12 10 10 | 12 10 12 12 10 12 12 10 | 13 10 12 10 12 10 0-

Cap. 2 de



17

**VERSE**

Grav. 2 d. J. w. Rhy. Fig. 3, 2 (bucca)

The image shows a musical score for the song "I'm a Slave 4 U" by The Notorious B.I.G. The score is written for voice and guitar. The vocal line is in treble clef, and the guitar line is in treble clef with a key signature of one sharp (F#). The tempo is marked "105". The lyrics are "I'm a slave and I am a mas-ter". The guitar accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes a bridge section with the lyrics "I'm a slave and I am a mas-ter". The guitar part includes a solo section with a key signature change to two sharps (F# and C#).

No re straints — and — un - checked col lec tors

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)

E♭5 D5 E♭5 D5 B5 C♯5 B5 B♭5

I ex - ist through my need (I ex to self oblige

*D.S. al Coda 1*

E♭5 D5 E♭5 D5 B5 C♯5 B5 B♭5

She is some thing in me I de that I de spise. I

# Coda 1

*D.S. al Coda 2*

Dm

(Wop 1) of me let this build in me )

# Coda 2

Dm

side of me

## Interlude

Gtr. 4: w/ Riff F, 2 times

D5 B♭6(no3rd) B♭sus2

(Musical notation for Interlude guitar part)

Gtrs. 2 & 3: Rhy. Fig. 7

(Musical notation for Rhythm Figure 7)

12 12 12 12 12 7 6 7 10 10 10 10 6 10 10 10 10 10

Am A5 G5 Dm A

D5 Bb

G5 A5 End Rhy Fig 7

**Outro**  
 Gtr 2 w/ Rhy Fig 7 2 times  
 Gtr 3 w/ Rhy Fig 7  
 Gtr 4 w/ Rhy Fig 7 2 times  
 D5

Bb6(no3rd) Bbsus2

She is not real.

Am A5 G5 Dm A

I can't make her real

D5 Bb

She is not real

Sheet music system 1 (partial).

I can't make her real

Sheet music system 2 (partial).

D5 Bb6(no3rd) Bbsus2

She is n't real

Sheet music system 3 (partial).

Am A5 G5 Dm A

I can't make her real

Sheet music system 4 (partial).

D5 Bb

She is n't real

Sheet music system 5 (partial).

G5 A5

I can't make her real

Sheet music system 6 (partial).

Chr 4

Sheet music system 7 (partial).

10 10 10 10 10 10 10 10

Sheet music system 8 (partial).

Chr 4 D5 C

pp

Sheet music system 9 (partial).

Sheet music system 10 (partial).

Gtr 2

Sheet music system 11 (partial).

# Pulse of the Maggots

**Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, Sid Wilson and James Root**

Drop D tuning, down 1  $\frac{1}{2}$  steps  
(low to high): B-A-B-E-G-C#

## 15150

Moderately fast  $\rightarrow = 173$ 

Kane, J. &amp; Ziegler, J.

Speech:

43 44

\*DS  
RITA

P 41

\*Cloned symbols reflect involved humans

Kind MUF: A

44

9b5

CS

c#5

DS

Cur 1

601.82

344

Gr. 2



Outs. 1 & 2

PM

PM

PM

PM

**Verse**  
DS

1 Spoken. I fight for the un-con-ven-tion-al. My right and it's

2 I won't be the in-con-se-quen-tial I won't be the

3. See additional lyrics

**RIT D**

PM

PM

un-con-dition-al. I can on-ly be as real as I can.

wast-ed po-ten-tial. I can make it as se-vere as I can.

PM

PM

The dis ad - van tage is un - to you reas - ize

I nev - er knew the plan. you'll nev - er take a stand

This is not just a  
It is not just a

End Riff B

PM

4 3 1 0 1 1 1 1 0 0 3 (3) 10 12

way to be a mar - tyr I can't walk a lone an - y long er  
one sid - ed ver - sion. We've dealt with a man - ic sub ver - sion

I fight for the ones who can't fight And if I lose al  
I won't let the truth be per - vert - ed. and I won't leave an - yth - er

**Chorus**  
Half-time feel  
Gtrs. 1 & 2 w/ Rhy Fig. 1 (4 times)

least tried' (We') We are the new di - a - bol - ic vic - tim. de - sert - ed.

Ab5 G5 Ab5 F5 G5 F5 Eb5 D5

We are the bit - ter bu - col - ic If I have to give my

Ab5 G5 Ab5 F5 G5 F5 Eb5 D5 Ab5 G5 Ab5

life you can have it We are the pulse of the mag - gots.

F5 G5 F5 Eb5 D5 Ab5 G5 Ab5 F5 G5 F5 Eb5 D5

End half-time feel

PM.

0 1 1 1 1 0 0 0 3 (b) 13

2

Do you understand? (Yes)

Chr 3 (dist.)

10-10 10 10-10 0 0 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 7 7 7-7 7

Chr. 3

0 0 10 10 10-10 10 10 9 9 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 5 5 5

Do you understand? Yes

RIF C I

0-0-0 0 10 10 10-10 10 10 9 0 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 7 7 7 7

End RIF C I

RIF C

0-0-0 0 10 10 10-10 10 10 9 9 9 9 10 10 | 7 7 7 7 9 9 7 7 7 7 5 5 5

End RIF C

Gtr 1 & 2: w/ Riff A C & C (2 times).

Do you under stand? Yes! Do you under stand? Yes!

To Coda

Guitar Solo

Am7 C5 Am7 C#(b5)

Guitar solo notation on a single staff.

Gtr 4 (dist.) notation with fret numbers: 16 14-16 16 18 16 20 22 20 18 22 18 22 16 18 18 22 15 17 16 20 17 20 16 18 13 12 12 14

Gtr 1 notation with a bar line and a PM (Palm Mute) marking.

Am7 C5 Am7 C#(b5)

D5

Bb(F4)

Gtr 8 & 4 (acc)

Am7 C5 Am7 C#(b5)

Gtr 4 (dist.) notation with fret numbers: 12 14-16 16 18 16 20 18 18 17 10 18 21 18 21 19 22-22

\*Microphone dist. not caused by string vibration

Gtr 5 (dist.) notation with a bar line and a PM (Palm Mute) marking.

Rhy. Fig. 2

Gtr 2

Gtr 1 notation with a bar line and a PM (Palm Mute) marking.

The image shows a musical score for guitar, consisting of two staves. The top staff is labeled "Gtr. 1" and the bottom staff is labeled "Gtr. 2". The score includes musical notation, fret numbers, and a "End Rhy. Fig. 2" label.

**Gtr. 1:** The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note chord with a wavy line above it, labeled "(15)". The second measure contains a whole note chord with a wavy line above it, labeled "(15)". The third measure contains a whole note chord with a wavy line above it, labeled "15". The fourth measure contains a whole note chord with a wavy line above it, labeled "11". The fifth measure contains a whole note chord with a wavy line above it, labeled "15 13 12 15 13 12". The sixth measure contains a whole note chord with a wavy line above it, labeled "14 12 12 11 12 10". The seventh measure contains a whole note chord with a wavy line above it, labeled "14 12 10". The eighth measure contains a whole note chord with a wavy line above it, labeled "12". The ninth measure contains a whole note chord with a wavy line above it, labeled "12 14 14 15 12 15 14 12". The tenth measure contains a whole note chord with a wavy line above it, labeled "17 15 17 15 17 16".

**Gtr. 2:** The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note chord with a wavy line above it, labeled "PM". The second measure contains a whole note chord with a wavy line above it, labeled "PM". The third measure contains a whole note chord with a wavy line above it, labeled "PM". The fourth measure contains a whole note chord with a wavy line above it, labeled "PM". The fifth measure contains a whole note chord with a wavy line above it, labeled "PM". The sixth measure contains a whole note chord with a wavy line above it, labeled "PM". The seventh measure contains a whole note chord with a wavy line above it, labeled "PM". The eighth measure contains a whole note chord with a wavy line above it, labeled "PM". The ninth measure contains a whole note chord with a wavy line above it, labeled "PM". The tenth measure contains a whole note chord with a wavy line above it, labeled "PM".

**End Rhy. Fig. 2:** The label "End Rhy. Fig. 2" is located at the end of the score.

Gtr 2 w/ Rhy Fig 4 Times  
 Gtr 5 Bars  
 Am7 C5 Am7 C#(b4)  
 New

Gtr 4  
 12 11 14 12 16 18 18 17 14 18 17 16 16 17 15 14 17 17 18 15 17 14 15 17 15 17 16 17 21 19 21 16 17 20

Gtr 1  
 6 4 5 6 6 6 5 6 6 6 6 6

[illegible]



The musical score for "We won't die" is presented in two systems. The first system shows the vocal melody on a treble clef staff with the lyrics "Say it a gain. say it a gain! We won't die! Say it a gain. say it a gain! We won't die!". The guitar accompaniment is on a six-string staff, featuring a repeating eighth-note pattern in the lower register and a melodic line in the upper register. The second system continues the vocal melody and guitar accompaniment, with the lyrics "Say it a gain. say it a gain! We won't die! Say it a gain. say it a gain! We won't die!". The guitar accompaniment includes a repeating eighth-note pattern in the lower register and a melodic line in the upper register. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

D.S. of Code  
(take 2nd ending,  
End half-time feel  
15 15

The musical score is divided into two systems. The first system contains the vocal melody and guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Say it a gain, say it a gain' We won't die". The guitar part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating rhythmic pattern of eighth notes and quarter notes. The second system contains the piano accompaniment. The piano part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a repeating rhythmic pattern of eighth notes and quarter notes. The lyrics "Say it a gain, say it a gain' We won't die" are repeated under the piano part. The score is labeled "End Rhy. Fig. 3" at the end.

## ◆ Coda

### Half-time test

Fig. 7. Rhy Fig 3

Eb5

1. *tr.* & 7 w/ Rhy Fig 1  
 Eb5 F5 F#5 Eb5  
 2. F5 F#5 Eb5 F5 F#5 Eb5

Ed5 F5 F#5

Say it a gain. say it a gain We won't die

Key

20 17 16 17 20 10 17 20 10 20 10 (20) 19 16 17 24 24 21 19 24 (24) 18 20

pp

Ed5 F5 F#5

Say it a gain. say it a gain We won't die

Key

17 16 20 16 17 20 16 17 20 10 17 22 20 19 17 15 20 10 17 19 17 18 16 15 10 10 0

Ed5 F5 F#5

Say it a gain. say it a gain! We won't die

Key

10 16 16 15 10 10 10 16 10 10 24 24 24

#### Additional Lyrics

3. We fight 'til no one can fight us.  
We live and no one can stop us.  
We pull when we're pushed too far  
And the advantage is, the bottom line is,  
We never had to fight in the first place  
We only had to spit back in their face  
We won't walk alone any longer  
What doesn't kill us only makes us stronger



# Before I Forget

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps  
low to high B-B-B-E-Ga-Ca

## Intro

Moderately ♩ = 125

Gtr. 1 (dist.) \*D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

**TAB**

\*Chord symbols reflect implied harmony

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

Gtr. & 2 (dist.)

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5

Go

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5

Rhy. Flg. 1

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5

Red Rhy. Fig. 1

Verse

E5 F5 E5 F5 E5 F5 E5 F5

Stu pted shut in side an out side world and I m.

Rhy. Fig. 2

PM

E5 F5 E5 F5 E5 F5 G5 D5

sealed in tight. Be - zarr. but right at home

Out. & 2 w. Rhy. Fig. 2 (Witness)

E5 F5 E5 F5

Clau am pho

Red Rhy. Fig. 2

PM

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G5 D5

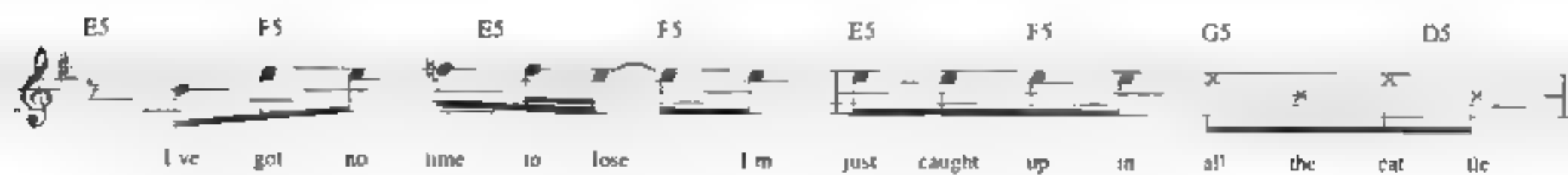
bic clos ing in and out. Car a stroph ic not a gain. I'm

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

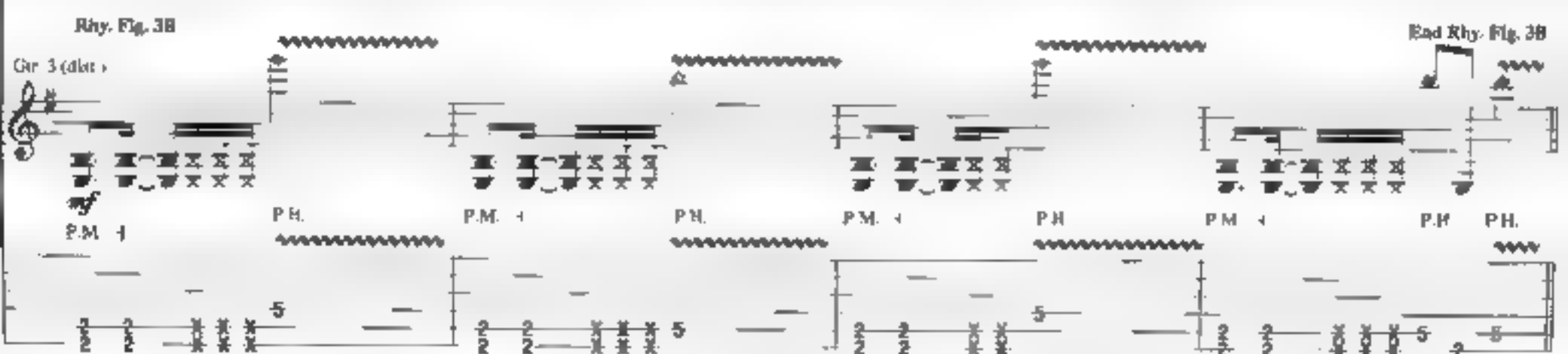
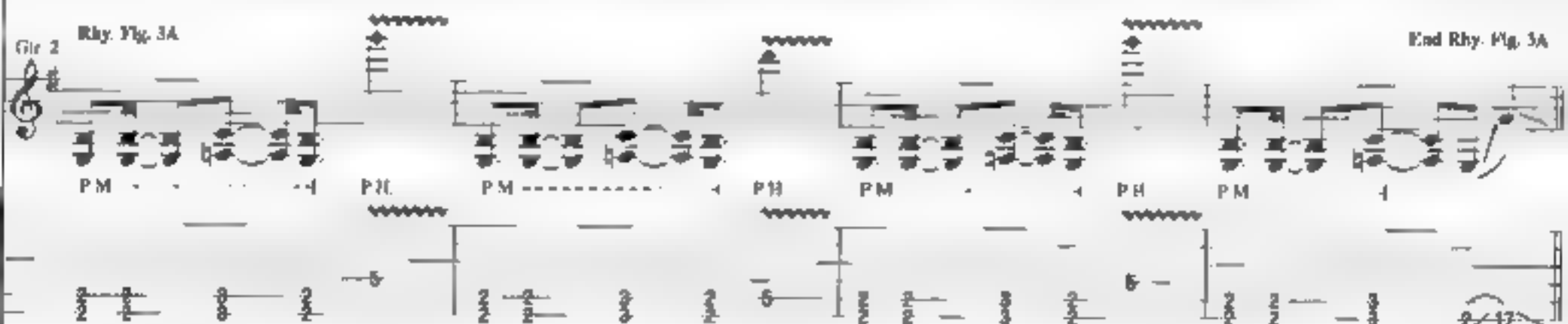
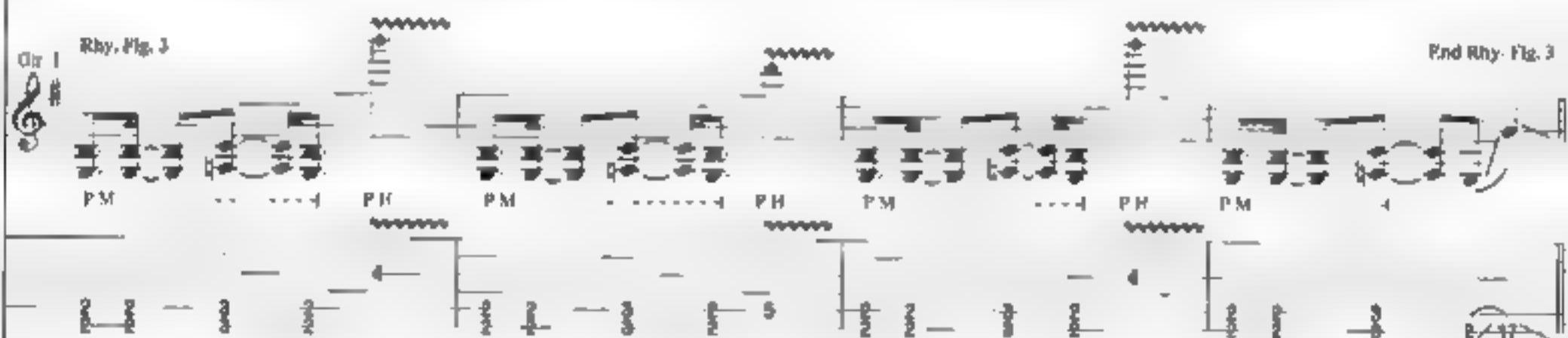
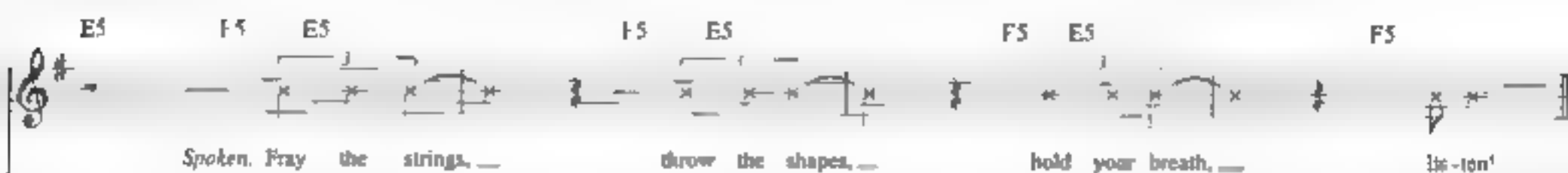
smeared a cross the page and doused in gas o - line - I wear you like a star..



yet I'm the one who's ob-scure \_ Catch me up on all your sor-row-dit-tle in sur-rec-tions.



### Pre-Chorus



# Chorus

Gtrs. 3 & 4 tacet

E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5

I am a world be fore I am a man I was a crea ture be fore I could stand.

Rhy. Fig. 4

Gtrs. 1 & 2

1 2 3 2 3 1 2 3 4 5 6 7 8 9 10 11 12

E5 F5 E5 G5 D5 G5 D5 Bb5 A5 Bb5 A5 C5 G5 Bb5 A5

I will re mem ber be fore I for get. be fore I for - get that

RW B

End RW B

Gtr 3

1 2 3 4 5 6 7 8 9 10 11 12

Gtrs. 1 & 2

End Rhy. Fig. 4

1 2 3 4 5 6 7 8 9 10 11 12

Gtrs. 1 & 2 w Rhy. Fig. 4

E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5

I am a world be - fore I am a man I was a crea ture be - fore I could stand.

To Coda 1

To Coda 2

Gtr 3 w Rhy. B

E5 F5 E5 G5 D5 G5 D5 Bb5 A5 Bb5 A5 C5 G5 Bb5 A5

I will re mem - ber be fore I for get. be fore I for get that

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5  
 2. 1 m

**Verse**  
 Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5  
 ripped a cross the ditch and set tled in the dirt and I wear you like a snitch.  
 E5 F5 G5 D5 E5 F5 E5 F5 E5 F5 E5 F5  
 yet I'm the one who's hurt. Pay at - ten - tion to your twist - ed lit - tle in - dia - cro - nions.  
 E5 F5 E5 F5 E5 F5 G5 D5  
 I've got no right to win I'm just caught up in all the bat tles.

**Pre-Chorus**  
 Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B  
 Gtr. 4: w/ Riff A  
 E5 F5 E5 F5 E5 F5 E5 F5  
 Spoken: Locked in clutch, pushed in place, hold your breath, lis - ten!

**Coda 1**  
 Interlude  
 Half-time feel  
 Gtr. 3 F5 G5 D5 E5 B5 D5 F5  
 5 5 5 5 5 5 4 4 5 5 5 5 4 5 5 5 5 5 4 5 5 5 5 5 4 5 5 5 5 5 4  
 Gtrs. 1 & 2

(4) 5 5 5 5 5 5 4 | 5 5 5 5 5 5 4 | 5 5 5 5 5 5 4 | 5 5 5 5 5 5 4 / 92

Gr. 1: w/ Rhy. Fig. 5 (2 times)  
Gr. 2: w/ rhy. Fig. 5 (1 1/2 times)

Gr. 3

G5 D5 E5 B5

(12) 10 10 9 7 7 10 10 9 9 7 7 5 5 7 7 5 4 7

First staff of musical notation (treble clef, key signature of one sharp). The notes are: D5, F#5, G#5, D5, E5. The fingerings are: (7) 5, 4, 5, 5, 5, 5, 5, 5, 4, 5, 5, 5, 5, 5, 5, 4.

My end.

The image shows a musical score for guitar and drums. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with some measures containing beamed eighth notes. The drum part is indicated by a single line with the label 'drum' below it. The rhythm is marked with numbers in parentheses: (4), 5, 6, 5, 5, 5, 5, 7, 5, 5, 4, 7, 7, 7. The score is divided into two measures by a double bar line.

Gu 2

Measures 1-10 of the guitar 2 part. Measure 1 contains a whole note chord with notes G4, A4, B4, and C5. Measures 2-10 show a descending eighth-note scale starting on B4, with a final whole note chord in measure 10 consisting of G4, A4, B4, and C5. The staff is a single treble clef line.

Gtr 3 tacet

G5

D5

E5

B5

D5

F5

it jus ti fies — my means. All I ev - er do is de lay

Gtr 4

7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9

Gtr 2

1 2 3 2 0 2 0 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Gtr 1

Rhy. Fig. 6

End Rhy. Fig. 6

PM ..... 1 PM ..... 1 PM ..... 1

1 2 3 2 0 2 0 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Gtr 1: w/ Rhy. Fig. 6

G5

D5

E5

B5

D5

F5

my ev ry at tempt to e - vade the end of the road, ... And my end.

Gtr 4

7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9 7 9 7 9 10 9 7 9

Gtr 2

0 2 0 2 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

it jus ti fies my means All I ev er do is de lay

G5 D5 E5 B5 D5 F5

Gtr 4

7 0 7 9 10 9 7 0 | 7 9 7 9 10 9 7 9 | 7 9 7 9 10 9 7 9 | 7 9 7 9 10 9 7 9

Gtr 2

0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2 | 0 2 0 2 3 2 0 2

Gtr 1

P.M. 4 P.M. 4 P.M. 4

(8) 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

my ev ry At tempt to e vade the end of the road!

G5 D5 E5 B5 D5

(9) 10 9 10 9 10 9 10 | 10 12 10 9 10 9 10 9 | 9 10 9 10 12 10 9 10 | 9 10 9 10 12 10 9 10

(2) 3 2 3 2 3 2 3 | 3 5 3 2 3 2 3 3 | 2 3 2 3 5 3 2 3 | 2 3 2 3 5 3 2 3

P.M. 4 P.M. 4 P.M. 4

(5) 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

*D.S. al Coda 2*  
End half-time feel



# Coda 2

## Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 4

E5 F5 E5 G5 D5 G5 D5 A5 Bb5 E5 F5 E5 G5 D5 G5 D5 Bb5 A5



I am a world be-fore I am a man... I was a crea-ture be-fore I could stand...

E5 F5 E5 G5 D5 G5 D5 Bb5 A5 <sup>Gtr 3 w. Riff B</sup> Bb5 A5 C5 G5 Bb5 A5

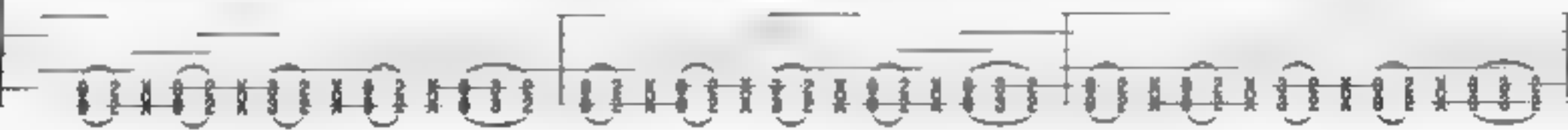
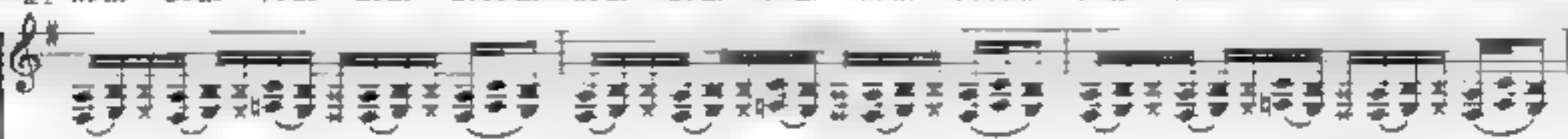


I will re-mem-ber be-fore I for-get... be-fore I for-get that!

## Outro

Gtrs. 1 & 2

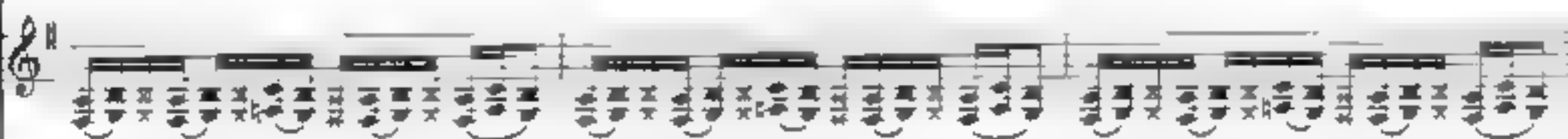
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5



D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5



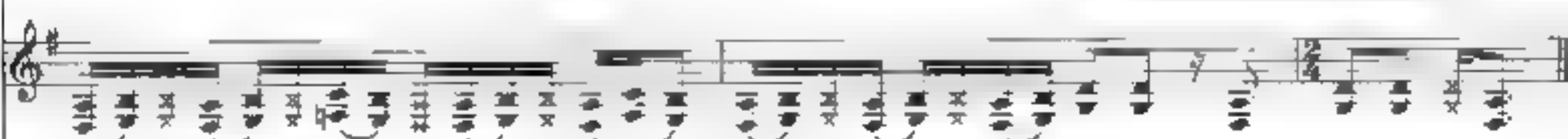
Yeah! Yeah! Yeah! Yeah! Yeah!



D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5



Yeah! Yeah! Oh!



# Vermilion Pt. 2

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:  
(low to high) B-F#-B-E-G#-C#

## Intro

Moderately ♩ = 122

Chit 1 (acous.) \*Bm Riff A D End Riff A

Gtr 2 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

let ring throughout

\*Chord symbols reflect implied harmony

## Verse

Chit 1 w/ Riff A (4 times)  
Chit 2 w/ Rhy. Fig. 1 (4 times)  
Bm D

1 She seemed dressed in all of me. stretched a cross my shame.  
2 She is ev'ry thing to me the unrequited dream.

Bm D

All the tor - ment and the pain leaked through and covered me  
in a song that no one sings, the un - at - tain - a - ble.

Bm D

I'd do an y thing to have her to my - self. just to have her for my self  
She's a myth that I have to be lieve in. All I need to make it real is one more

**C**

when she makes me

**Lib**

**Ch 2**

**Interlude**

D5 D5/A D(b5) D5 D5/A D(b5)

**sol.**

First system of musical notation. The top staff is a guitar melody in D major, starting with a D5 chord. The bottom staff shows a bass line with chords D5/A and D(b5). The guitar part includes a melodic line with a trill and a slide.

## Chorus

Bb(add#4)

Dm(add9)/A

Dm(add9)

Dm(add9)/F

Chorus section of the musical score. The top staff is a guitar melody in Bb major, with lyrics: "won't let this build up in side of me". The bottom staff shows a bass line with chords Bb(add#4), Dm(add9)/A, Dm(add9), and Dm(add9)/F. The guitar part includes a melodic line with a trill and a slide.

RIT B

End RIT B

Bb(add#4)

Dm(add9)/A

Dm(add9)

Dm(add9)/F

Chorus section of the musical score. The top staff is a guitar melody in Bb major, with lyrics: "won't let this build up in side of me". The bottom staff shows a bass line with chords Bb(add#4), Dm(add9)/A, Dm(add9), and Dm(add9)/F. The guitar part includes a melodic line with a trill and a slide.

RIT C

End RIT C

Rhy. Fig. 2

End Rhy. Fig. 2

won't let this build up in - side of me

Dm(add9)/F Bb(add#4) Dm(add9)/A

I won't let this build up in - side

Interlude

Dm Ger. 1 tacet Bb C

of me

Ger. 1

12

Jir 2

Bb Dm

Ger. 2

**Bridge**

G5 D5 Dm Bb

catch in my throat, choke, torn in to pieces I

(Oh)

(Oh)

D5 Dm/A Bb

Won't, let I don't want to be (his, but I

(Oh)

**Chorus**

Gtr 1: w/ Riff C (3 1/2 times)  
Gtr 2: w/ Rhy. Fig. 2 (3 1/2 times)

Bb(add#4) Dm(add9)/A Dm(add9) Dm(add9)/F

won't let this build up in - side of me

Won't let this build up in - side

won't let this build up in - side of me

of me. Won't let this build up in side

Bb(add#4) Dm(add9)/A Dm(add9)

won't let this build up in side of me

of me. Won't let this

Dm(add9)/F Bb(add#4) Dm(add9)/A

I won't let this build up in

build up in - side of me

# Outro

Chr. 1: w/ RHT A (6 times)  
 Gtr. 2: w/ Rhy. Fig. 1 (6 times)

Bm

D

side of me.

Won't let this build up in - side of me

Bm

D

Won't let this build up in side of me

**Bm** **D**

Won't let this build up in side of me —

(She \_\_\_\_\_ is n't real  
,She \_\_\_\_\_ is n't real

**Bm** **D**

Won't let this build up in side of me —

I can't make her — real —

**Bm** **D**

Won't let this build up in side of me —

,She \_\_\_\_\_ is n't real.  
(She \_\_\_\_\_ is n't real

**Bm** **D**

Won't let this build up in side of me —

I can't make — her — real —

**\*Gtr 3 Bm**

*mp*  
w/ fingers  
let ring



Drop D tuning, down 1 1/2 steps.  
(low to high: B-F#-B-E-G#-C#)

# Intro

Moderately ♩ = 106

Gtr. 1 & 2  
(eloc.)

E5  
Rhy. Fig. 1

F5

E5

G5 D5

F5

E5

End Rhy. Fig. 1

F5

E5

G5

E♭5

B5

Yeah!

P.M.

P.M.

B♭5 \*A5 E5 D5

A♭5 G5 A♭5 G5

B5

B♭5 A5 E5 D5

B♭5

P.M.

P.M.

\*Chord symbols reflect implied harmony.

Gr. 1

Bb5 A5 E5

6

6

1

B5

Bb5 A5 E5 D5 B5 Bb5

B5

Gr. 2

2

1 4 1 2 5 2 3 6 3 2 5 2 3 6 3 4

2

2 6 2 3 6 3 4 7 4 3 6 3 4 7 4 5 4

2

Bb5 A3 E5 D5 B5 Bb5

Verne  
E5

F5

E5

G5 D5

I Pa-ther, ac-cept il-  
Be- nign, ac-cept il-  
un-der- mine.

Gen. 2

your ob-edi-ence my jus-ti-fi-ca-tion. Hap-py, Safe, ser-vant, caged. ma-i-ty.

ut for weak ness.

no tol er a tion la vade.

Com - mit - ted.

en - raged,

ad mit it

don't

Musical notation for guitar and bass. The guitar part features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It includes a series of eighth notes and chords. The bass part is shown on a five-line staff with a 7/8 time signature, featuring a sequence of eighth notes.

Musical notation for guitar and bass with lyrics. The guitar part includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a series of eighth notes and chords. The bass part is shown on a five-line staff with a 7/8 time signature, featuring a sequence of eighth notes. The lyrics are: "com - de - scend - don't e - ven dis a gree De - sire, De - cay dis ap point de lay You've".

Musical notation for guitar and bass with lyrics and section markers. The guitar part includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a series of eighth notes and chords. The bass part is shown on a five-line staff with a 7/8 time signature, featuring a sequence of eighth notes. The lyrics are: "suf fered then how suf fer un - to me? Ob ses sion. take an - oth - er look". The section markers are: "Pre-Chorus", "B5 Bb5 D5", "Abs G5 Abs G5 B5", and "Rhy. Figs. 2 & 2A".

B♭5 D5

G5 A♭5 F5 G5 B♭5 B5

B♭5 D5

B5

Re mem ber

ev ry chance you took

De cide,

ei ther live with me.

or

PM

PM

## Chorus

Faster ♩ = 113

Gtr. &amp; B. 2 tacet

\* Dm

\*\* Vac. Fig. 3

B♭5 D5 E5 D5 B5 B♭5

E5 D5 E5 F5 G5

give up.

an y thought you had of be ing free

gtr.

End Rhy. Fig. 2

(Dist.) 1

Riff A

(Gtr. 3 tacet.)

let ring throughout

End Rhy. Fig. 2A

RHY A1

Gtr. 4 (acorn.)

let ring throughout

Rhy. Fig. 3

\* Chord symbols reflect combined harmony

\*\* Refers to bkpt. voc. only

nev er want ed an y bod y more than I want ed you. \_\_\_\_\_ I \_\_\_\_\_ The know , ,

End RMT A RMT B

End RMT A1 RMT B1

End Rhy. Fig. 3 Rhy. Fig. 4

Gm7

Dev. A

A

A<sup>b</sup>

Let's 3 & 4 tact!

End Voc. Fig. 1

on ly thing I ev er real ly loved

was hate

Mod RMT III

*pp*

End RMT B1

*pp*

End Rhy. Fig. 4

*pp*

# Interlude

Slower ♩ = 106

Gtr. & 2: w/ Rhy. Fig. 1

Gtr. 3, 4 & 5: tacet

E5 F5 E5 G5 D5 F5 E5

## Verse

D5 Eb5 D5 Eb5 D5

2 An - y one, an y thing, an y way, an y bod y, an y bod y

No, yes, fall, mine, let me

RHYTHM Gtr. 1 & 2

Gtr. & 2: w/ RHYTHM (2 times)

Eb5 D5 Eb5 D5

I want you I need you. I'll have you. I won't let an - y - bod - y have you.

Eb5 D5 Eb5 D5

O - bey, Be - lieve, Just trust, Wor - ship, Love for me Be

me me me me me

Eb5 D5 Eb5 B5

grate ful, be hon est, be pre cious, be mine, Just love me

Now Now Now Now

Gtr. 1 & 2

Pos - ses - sion... feed my on - ly vice... Con - fes - sion... won't tell you twice...

Bb5 D5 B5 Bb5 D5 E5 D5 B5 Bb5 E5 D5 E5 F5 G5

De cide. ei ther doe for me. or give up. an - y thought you had of be ing free

# Chorus

Faster ♩ = 113

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

Gtr. 5: w/ Rhy. Fig. 3 (3 times)

Dm Gm7 Dm/A A Dm

(Don't go. I nev er want - ed an - y bod y more than I want - ed you.

Gm7 Dm/A A Dm

I know ) The on ly thing I ev - er real ly loved was hurt - ing you

Gm7 Dm/A A Dm

(Don't go. I nev er want ed an y bod y more than I want ed you.

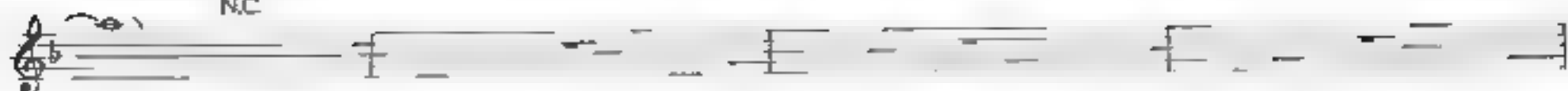
Gm7 Dm/A A Ab

I know ) The on ly thing I ev er real - ly loved was hate

## Interlude

Faster ♩ = 128

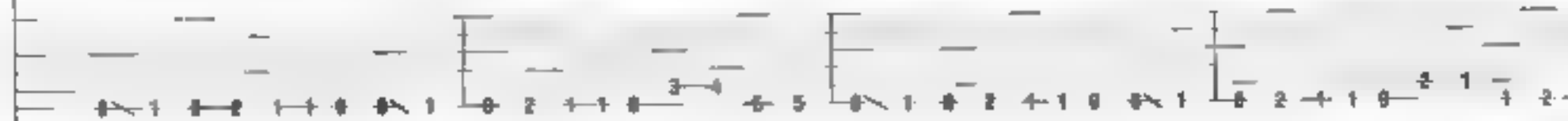
NC



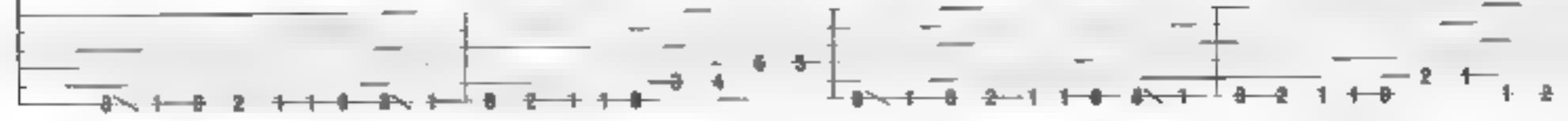
Yeah



End RIT D



End RIT D





## Bridge

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

Stay in + side the hole let me take con trol. dom i nate You are noth - ing more you are

## Rhy. Fig. 5

Chrs. 1 & 2

P.M. P.M. P.M. P.M.

## Chrs. 1 &amp; 2: w/ Rhy. Fig. 5 (3 times)

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5

some thing less, in no cent. Some thing has to give. some thing has to break, on in pres ent.

## Fast Rhy. Fig. 5

P.M.

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

Fin gers in your skin. let my sav - age in. you de serve it

D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5

You de serve it! You de serve it

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 D5 A5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

You de serve it

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 C#5 C5 F5 F#5 D5

You de serve it

U<sup>b</sup>

Gtr. & 2

**Chorus**  
Bkgt Voc. w/ Voc Fig.

D5 F5 D5 Bb5 A5 D5 F5 Ab5

I nev er want ed an y bod - y more than I want -

Gtr. 1 Rhy. Fig. 6

Gtr. 2 Rhy. Fig. 6A

Gtr. 1 & 2 w/ Rhy. Figs. 6 & 6A

D5 F5 D5 Bb5 A5 D5 F5 Ab5

ed you. The on - ly thing I ev er real ly loved was hurt -

(I want ed you!)

Gtr. & 2 End Rhy. Figs. 6 & 6A

\*Hold body of gtr w/ R.H. and push neck forward w/ L.H. to slightly detune pick.

ing you Was hurt ing you' I nev er want ed an y bod y

Gr 1

PM

Gr 2

PM

A5 D5 F5 Ab5 D5 F5 D5 Bb5

note that I want ed you. I want ed you I The

PM

PM

Bb7(no3rd) A5 D5 F5 Ab5

on y thing I ev er real ly loved was hatc'

Gtr 1 & 2

PM

Interlude  
Gtr 1 w/ Riff D  
NC

Gtr 2

Gtr 1 w/ Rhy. Fig. 5

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

Rhy. Fig. 7

Outro

Gtr 1 w/ Rhy. Fig. 5 1/2 times

Gtr 2 w/ Rhy. Fig. 1 1/2 times

D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5

You're mine. *Whispered:* (I know who you are) you're

Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5

mine (I know who you are) You're mine *Shouted:* I know

D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 F5 NC

who you are You're mine! (I know who you are!)

# The Virus of Life

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning down 1 1/2 steps.  
(low to high) B-B-B-E-G#-C#

## Intro

Moderately ♩ = 128

Play 3 times

Intro

Gu (dist) N.C.

pp fdbk p

\*Vol swell

TAB

Shouted: Yeah

mp

## Verse

Half-time feel

Enter guitar

N.C.

Whispered I I can see you but you can't see me I could touch you and you wouldn't even feel me

Wait a second and you'll settle down. I'm just waiting til you really let your guard down.

Spoken. You're relaxed, you're sublime, you're amazing. You don't even know the danger you're facing

If I'm quiet, I'll slide up behind you. And if you hear me, I'll enjoy try'n' to find you.

**\*D5 Eb5**

I've been with you all day

**\*Gtr 2 (dist.) RIFF A**

**End Riff A**

**P.M.**

**\*Doubled throughout**  
**\*\* Chord symbols reflect implied harmony**

**Gtr 2: w/ Riff A (2 1/2 times)**  
**Eb5**

I'm try ing to stay calm.

**F5 D5**

**Eb5**

I'm im pa tient and it's real ly hard to breathe

**F5 D5**

**Gtr 3 (dist.) RIFF B**

**End Riff B**

**Gtr 3: w/ Riff B**  
**Eb5**

I'm go - ing to emp ty you and fill you in with me

**F5 D5**

**Gtr 2**

**P.M.**

**Gtr 2: tacer**  
**N.C.**

Spoken. Just keep the vi - lence down. Not yet. don't make a sound. Oh God. I'm feel ing it

It's reach ing fe - ver pitch. My skin is cav ing in, my heart is driv ing out.

**Chorus**  
D5 Eb5 D5  
No mer - cy, no re morse Let na ture take its course Watch - ing..

Gtr 1  
Rhy. Fig. 1  
\*Crs. 1 & 2  
P.M. 4 PH w/ bar  
\*Composite arrangement

Eb5 F5 D5 Eb5 D5 Eb5 F5  
bring me to my knees Wait ing. I am your dis ease

P.M. 4 1/2 P.M. 4 PH w/ bar P.M. 4  
1 1/2 1 1/2 1 1/2

D5 Eb5 D5 Eb5 F5 D5 Eb5 D5 Eb5 F5  
Lov - er set my symp tom free Cov ered you can't stop me.

End Rhy Fig. 1  
P.M. 4 PH w/ bar P.M. 4 P.M. 4 PH w/ bar P.M. 4  
Pick: D 1 1/2 1 1/2

Interlude  
Gtr & 2 tacet  
N.C.

Shh, wait shh, no Wait, wait no. Shh, wait, wait, not yet

Verse

Gtr 7 = Riff A (4 times)  
Gtr 3 = Riff B (1-2 times)

D5 Eb5

F5 D5

No, wait wait 2 I'm swear ing through my veins

Eb5

F5 D5

I'm try ing to hold on

Gtr 7

11 9 8 7 11 9 8 7

Eb5

F5 D5

It's un bear a ble. it's al most worse for me

16 16 17 16

Eb5

F5 D5

I'm got ta tear you a part and make you see make you see

16 16 17 17 17

18 18



Gtrs. 1 & 2: w/ Rhy. Fig.  
Gtr. 3: lead

D5 Eb5 D5

Eb5 F5

D5 Eb5 D5

Eb5 F5

Bring me to my knees. Wait - ing. I am your di - sease.

D5 Eb5 D5

Eb5 F5

D5 Eb5 D5

Eb5 F5

Lov - er... set my symp - tom free. Cov - ered. you can't stop me!

# Interlude

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

Interlude guitar solo

## Riff C

Gtr. 1 Riff C

## Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 2

## Rhy. Fig. 2A

Gtr. 2 Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A  
Gtr. 3: w/ Riff C

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

D5 E5 Eb5 D5 F5

E5 F#5

G5 Eb5

Guitar solo section

To Coda

# Bridge

Gtr. 3: w/ Riff C (2 times)

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

This is the vi - rus, the vi - rus of life. This is in side us, the en - sis, the knife.

Rhy Fig. 3

Gtr. 1

PM. - - - - - 1 PM. PM. PM. 1 PM

End Rhy Fig. 3

Gtr. 2

Rhy Fig. 3A

PM. - - - - - 1 PM. PM. PM. 1 PM

End Rhy Fig. 3A

Gtr. 1 & 2: w/ Rhy Figs. 3 & 3A

D5 E5 Eb5 D5 F5 F5 F#5 G5 Eb5

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5

This is the vi - rus, the vi - rus of life. This is in side us, the en - sis, the knife

## Verse

NC

3. It's al most time to play, It's time to be a - fraud. I can't con trol the pain, I can't con trol in vain.

Chr. 1

15 16 17 18

Oh God, I'm read y now You re al most read y now I'm gon na love you now I'm gon na put you down

Chr. 2

grad bend

15 16 17 18

I see you in the dark. I see you all the way I see you in the light I see you plain as day

*8va*

I wan na touch your face, I wan na touch your soul I wan na wear your face I wan na burn your soul

*8va*

*Gr 2*

*Gr*

# ◆ Coda

Chrs. 1 & 2: w/ Rhy Figs. 3 & 3A (4 times)  
 Gr. 3: w/ Riff C (4 times)

D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5 D5 E5 Eb5 D5 F5 E5 F#5

This is the vi - rus. the vi - rus of life. This is the vi - rus. the

1., 2., 3. 4

Outro  
 w/ Voc. ad lib. (till end)

G5 Eb5 G5 Eb5

vi - rus of life. vi - rus of life!

(Drums) 7

# Danger – Keep Away

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,  
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately ♩ = 69

\*\* Em

G5

A5

Em

Whispered: We too feel alone. We too feel alone. We

\*Gtr. I  
pp cresc.  
let ring throughout

\*Elec. piano arr. for gtr.

\*\*Chord symbols reflect implied harmony.

G5

A5

Em

G5

A5

too feel alone. We too feel alone. We too feel alone. We too

RMT A

Em

D5

Em

G5

A5

Em

feel alone.

G5 A5 Em G5 A5

That place in my

End Riff A Riff B

Em G5 A5 Em

mind is that space that you call mine.

G5 A5 Em G5 A5

That place in my mind is that space that you call

Verse

Gr. 1: w/ Riff A

Em G5 A5 Em

mine. 1. Where have I been all this time?

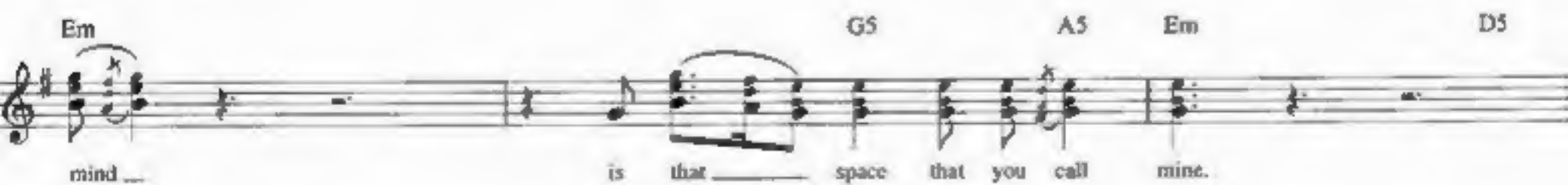
End Riff B Riff C

Qtr. 2 (clean)

mp

let ring throughout

End Riff C





Em Em G5 A5 Em

mine. 2. I won't let you walk a way

G5 A5 Em

with - out hear - ing what I have to say,

G5 A5 Em

with - out hear - ing what I have to say,

Gtr. 1

2 6 7 2 2 2 4

G5 A5 Em

with - out hear - ing what I have to say.

Ostro Em G5 A5

0 2 0 0 7 2 2 2 2 0 2 7 0 2

Em G5 A5 Em

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2